

# Vogue

SUMMER  
HOLIDAYS

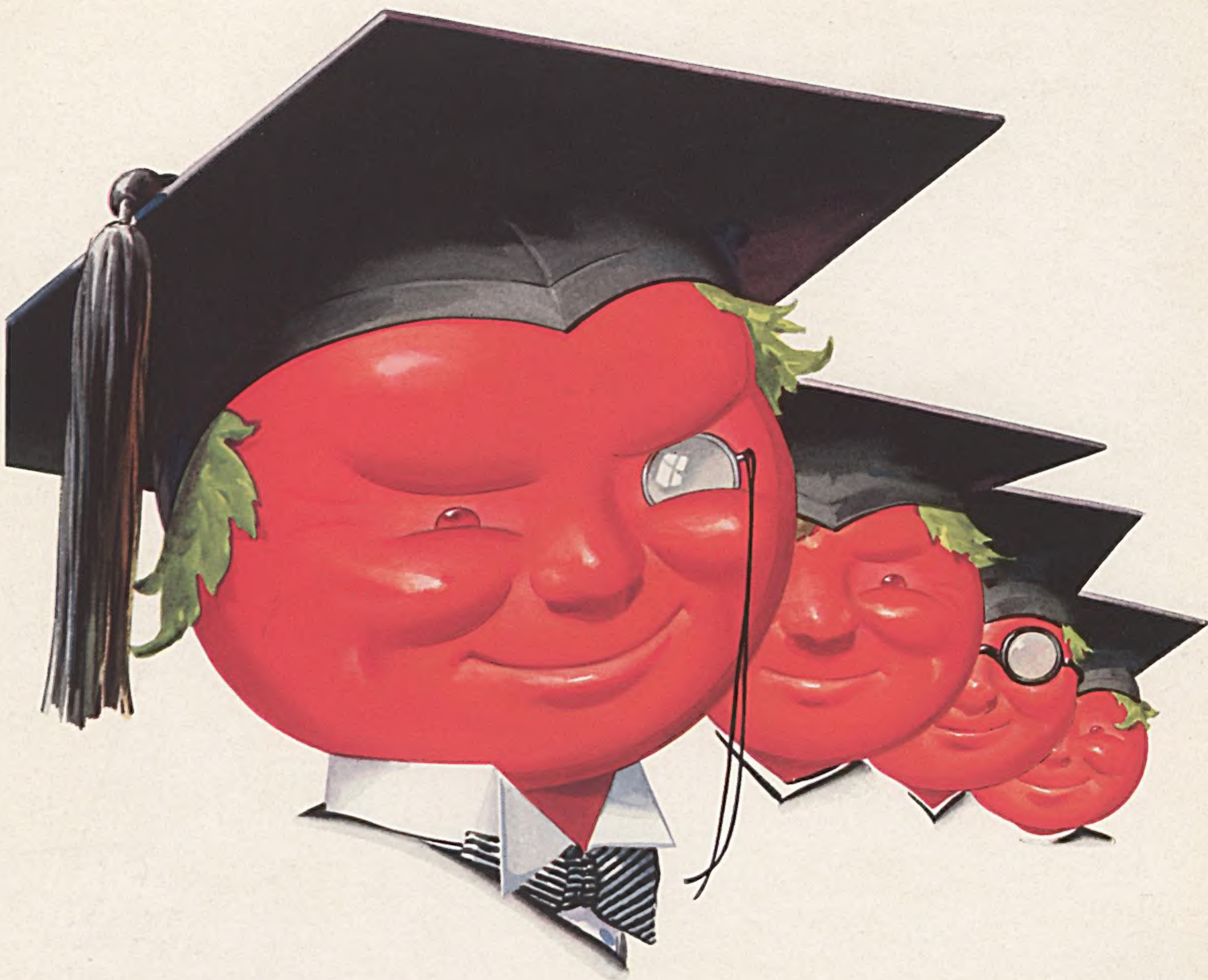
JULY 15, 1935  
PRICE 35 CENTS

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V X O

Repton





# *The head of the class*




**T**OMATOES grown for Heinz Tomato Juice are not mere run-of-garden fellows. A thousand times no. From the tomato class of 1935, as in previous years, the toppers will come to Heinz Kitchens.

There's a reason for their diplomas of keen flavor, of succulence, of vine-freshness. They come of noble seeds cross-bred by Heinz experts to yield such goodness. In Heinz greenhouses the young plants are cultured watchfully—then transplanted to rich-soiled fields. As they mature, each morning the prize sun-ripened tomatoes are picked and rushed to nearby Heinz Kitchens, before the dew on them is dry.


Within hours after harvesting, their rich, fresh-flavored juice is sealed in tins and bottles—so that none of their August-garden savor can escape. Nothing is added but a pinch of salt. You will find in this pure tomato juice all the tang and flavor of prize tomatoes fresh from the vine.

Stock your refrigerator well with Heinz pure, vine-fresh tomato juice. Drink of it, at breakfast, lunch or dinner—with the mid-afternoon or midnight snack. To your good health!

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PITTSBURGH, U.S.A. • TORONTO, CAN. • LONDON, ENG.

# HEINZ *Tomato Juice*





"I found a little  
*SECRET OF POPULARITY*  
that so many women  
*OVERLOOK*"

"FOR years I was left out of things—a young girl who rarely had a date and never had a beau. Now that is all changed. I am invited everywhere . . . life is gay and interesting—and all because I discovered a little secret of popularity that so many women overlook."

*Popular People Realize It*

Popular people are never guilty of halitosis (unpleasant breath), the unforgivable social fault. That is one of the reasons they are popular. Realizing that anyone may have bad breath without knowing it, they take this easy pleasant precaution



against it—Listerine, the quick deodorant, used as a mouth rinse. Most causes of halitosis, says a great dental authority, are due to fermenting food in the mouth. Tiny particles, which even careful tooth brushing fails to remove, decompose and release odors. It happens even in normal mouths. No wonder so many breaths offend!

Listerine quickly halts such fermentation, then it overcomes the odors it causes. The breath—indeed the entire mouth—becomes fresher, cleaner, more wholesome. Get in the habit of using Listerine. It's an investment in friendship. Lambert Pharmaceutical Company, St. Louis, Missouri.

Keep your breath beyond suspicion. Use LISTERINE before meeting others





Photographed at El Morocco

# Carolyn

COOLLY  
ANTICIPATES  
AUTUMN  
IN

## CELANESE\*

... midsummer discovery by Carolyn—a deep-toned frock of Glendale's "Crepe Desire" swings you zestfully into the autumn scene, yet coolly defies late summer's heat waves. A new creation in Celanese yarn, "Crepe Desire" is crinkled on its surface, but next the skin, satiny-smooth, soft as a petal. Left, Net insets at yoke and sleeves for flattery. Right, the new soft fullness in a jacket frock for town or travel wear. Sizes 12 to 20.

**19.75**

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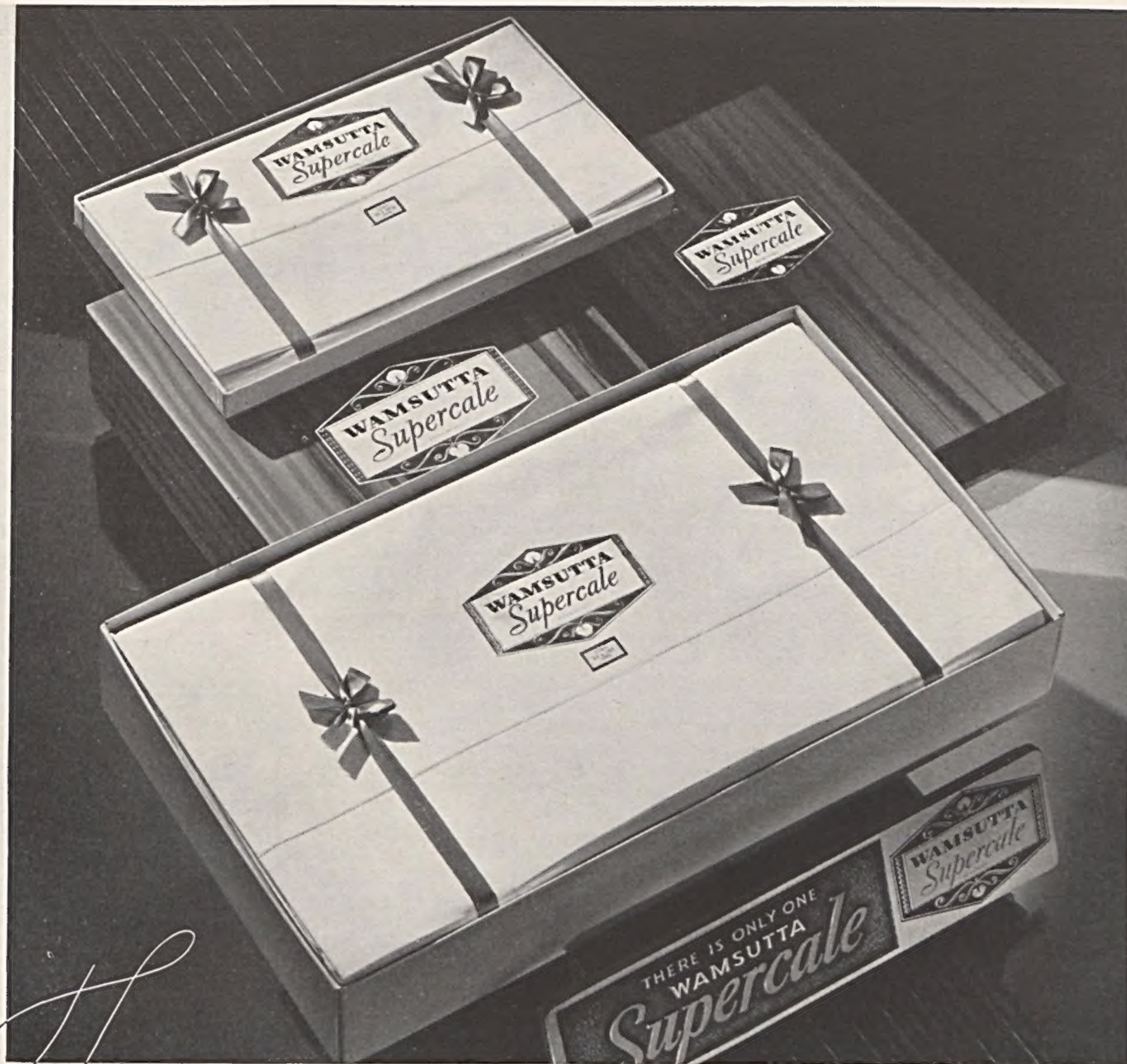
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VOGUE  
July 15th, 1935

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Vol. 86 No. 2  
Whole No. 1512





*The first* **EQUI-TENSION** *sheet*  
*since the days of Hand Loom weaving*

Sheets, in the old days, were made in narrow strips and hemmed up the middle. They were spun and woven slowly and all the "threads" were closely watched and tested to make sure that there was an equal tension on all of them, all the time.

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## A Real "Gym"

An indoor running track, a squash court, a boxing and wrestling ring, pits for broad and high jumping, basket-ball court, trophy and lounge room, and doctor's office—all housed under one roof in the new athletic building at New Hampton School for boys, at New Hampton, Massachusetts! The school, in building this splendid new gymnasium, made a virtue of necessity. The first floor running track was not anticipated at first. But since it was necessary to dig five feet excavations, for the foundations, four feet of brick wall were added—and the result was a grand running track.

## Mathematics for Fun

When we went to school, most of us had a timorous respect for our math courses. The youngsters at Lincoln Upper School in Providence, Rhode Island, have established a more cordial relationship with this subject. They even went so far recently as to entertain the school assembly with a program of mathematics for fun.

A dramatization of Leacock's essay, "A B C" was the *pièce de résistance* of the morning. (It's a parody on algebra.) Mathematics tricks were given to the audience to solve. Exhibits of drawings done en-

tirely with geometric instruments were another part of the program.

Students on such good terms with higher mathematics are wise indeed.

## For the Common Good

Avon Old Farms School at Avon, Connecticut, has an unacademic but very valuable bit of curriculum. It is called Community Service—and here is a sample of its scope. "Seventeen boys will work under supervision, clearing out the brush that has started to grow among the 50,000 white pine, and 4,000 red pine seedlings set out by the Community Service boys. . . . The clearing away of the brush will enable the young trees to grow more rapidly. . . . After this job is completed, a similar job is necessary near the road below lower Walton." This quotation from the School News-Letter (written by the boys) savours less of forestry than it does of sound work for the commonweal.

## Steady Eyes and Hands

Riflery is another one of those old sports being revived for modern young women. At the Mary C. Wheeler School, Providence, R. I., some fifteen girls have elected it for their hobby. And they're taking it seriously, too—since they have already won as many as twenty-six medals this first season.

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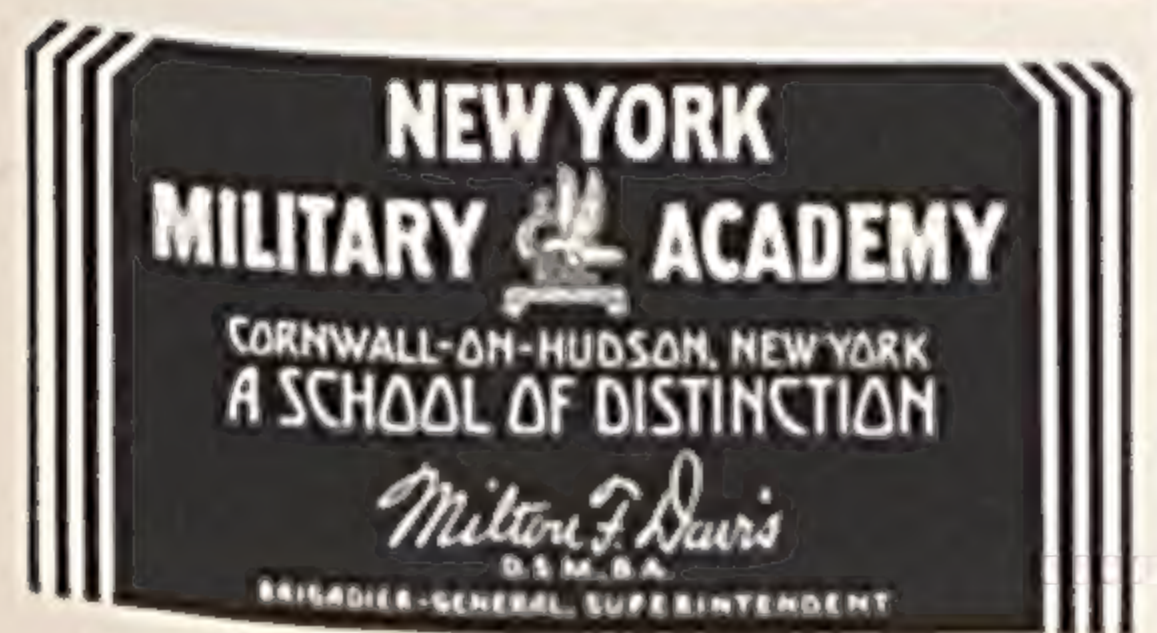
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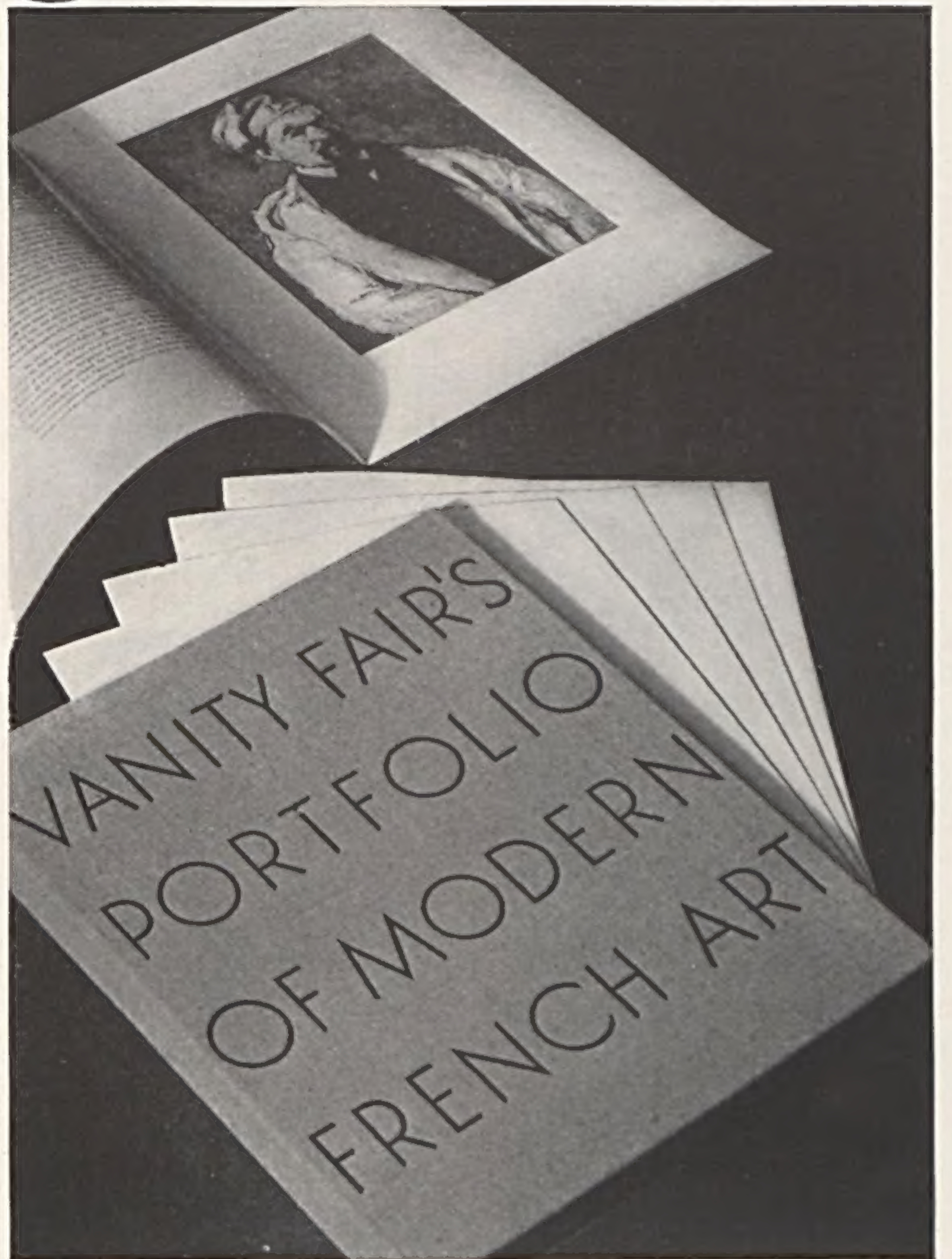
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Socially speaking, The Junior League of Colorado Springs is planning a frontier party at the Broadmoor on the evening of July 20.

The annual two-day horseback and trail ride will take place this year on July 30 and 31. The itinerary of the horseback riders includes such places as Dead Man's Gulch, Robert's Roost, Trail up Mount Cutler, and the Trail up to Cheyenne Mountain Lodge.

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The first day of the celebration will consist of a parade with masked bands, speeches by Governor Lehman and other prominent citizens of the State, and a spectacular exhibition of fighting forest fires. On the next day is scheduled an extensive program of water sports including in-board motor-boat racing, culminating with a flotilla of colourfully decorated power-boats, which will form at Old Forge and pass through the first four lakes of the Fulton Chain.

## MASSACHUSETTS (Cont.)

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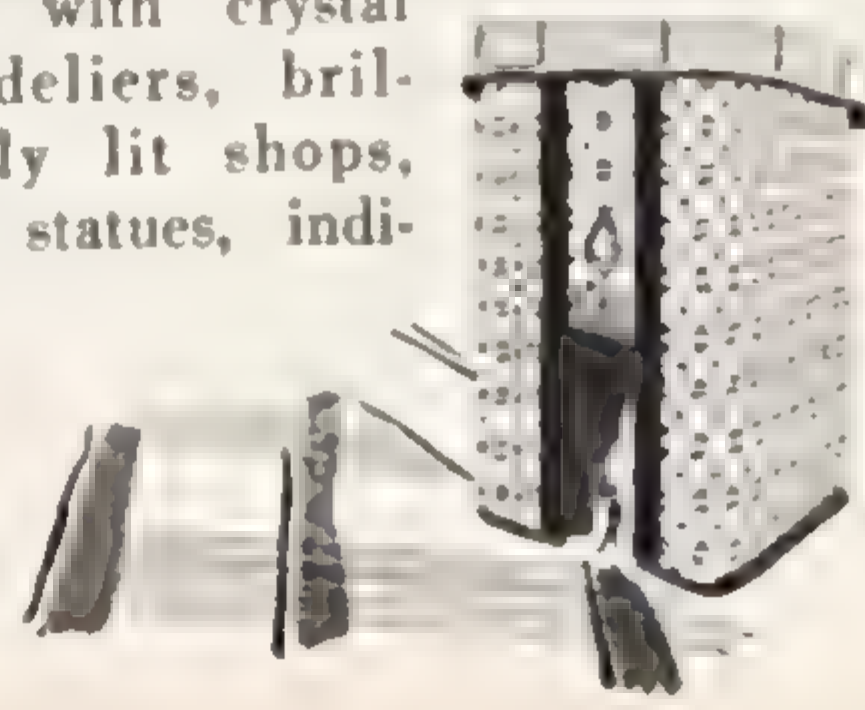


• Dear Vogue: The only regrettable thing about being on the first sailing of the *Normandie* was that I couldn't see myself sail. I should like to have stood on the brand-new yellow Havre pier, on the tower beside the enormous clock with numerals three times as tall as I am—and watched myself pull out amid all the pomp and excitement. So many top-hats and uniforms and medals! Two other ships of the French Line—the *Ile de France* and the *Paris*—looked tiny, side by side with us, and a sturdy little ship in the background, blowing its whistle importantly, looked absurdly small. I would have cried real tears—she sailed so resolutely, amid all the noise of airplanes and the thousand piercing shouts.

Or I should have liked to have hung on to the top of a sky-scraper and watched the *Normandie* stream-lining along the Hudson, puffing and groaning her vibrant halloos to all the boats that boasted a steam-whistle. Elegant and beautiful she must have looked in her shiny new black, white, and red, making an impression on the New York sky-line and the whole world of little boats and tugs, and feeling very proud and important.

But I was on the ship—although being on the *Normandie* is not being on a ship at all. It is so hard to see the ocean, and one has so far to go from place to place. Invariably, on my way to the top decks, I would forget my original purpose and blunder into the Continental atmosphere of the bar, guaranteed to make you forget even more—until it was time to go to dinner (and to-morrow you were in New York!). The *Normandie* is lovely, except that she gets there much too soon. If I had only had another day or two or a week-end, I might have succeeded in seeing the other swimming pool, the chapel, the game room, the gymnasium, the hospital, the drug-store, the fourteen passenger and freight elevators—not to mention the power-plants, the engine-rooms, the fire department, the motor-boats, and the kitchens.

But I am not a strenuous sightseer, and the emotions of leaving Havre left me in a weak condition—my head spinning, my legs like those of Emperor Jones. I wandered among myriads of black and blue marble halls with crystal chandeliers, brilliantly lit shops, gold statues, indi-



rect lights, bell-boys with vermilion coats and gold buttons, excited stewards, French conversation, and perfume smells. I knocked my poor head and legs against some of the smartest luggage of both continents and the fattest of porters in my effort to find the dining-room. My sense of smell eventually led me to the most elegant room done in natural wood and glass and no bigger than the Grand Central Terminal, but without stars in the ceiling. Instead, there were lavishly set little tables, new cloths, new silver, new china, new glass, new flowers, new menus, new people, and a combined smell of all my favourite dishes. (I hate custards.)



At first, I couldn't decide whether my type of beauty would be better set off by a background of black glass in a dim light or one of natural wood in broad daylight. I chose the latter as being more in keeping with my character, and also because an anxious steward was already pulling out a chair for me. I opened the menu, closed my eyes, and ordered everything.

The room was practically filled, and there was a murmur of polite conversation from people concealed behind bouquets of giant carnations and glasses of wine. A sudden dread seized me: I was sure that this was the first-class dining-room, that the steward would find out the awful truth—that I was a tourist passenger, and that I would soon be alone again in the labyrinth of halls with only a memory and smell of food. Nervously, I watched the hors-d'oeuvres come, then the soup, the fish, the steak, the young potatoes with green parsley, the salad, the millions of wild strawberries, the coffee. I ate everything.

Finally, the steward bowed me out of the room. I was again in the halls, a free person and a tourist passenger. A little red bell-hop volunteered to take me to my cabin. It seemed very easy—down the hall to the right, elevator to the left, two floors up, small staircase down, past the smoking-room, again to the left, down a narrow passage, then to the right, to the left, to the right, to the left, and here I was in my own little cabin. Chromium bed, green upholstery, mirrors, indirect lights, a smell of French soap, and directly opposite my bed, a lovely picture of a dashing young man (my type) in a camel's-hair coat and a soft felt hat, fastening a life-belt securely to his chest.



# went Tourist



When I woke up, it was twelve o'clock and we were in Plymouth. There were search-lights, a great deal of noise, and more people coming on board. The ship was brilliantly lighted outside and inside, and everybody that was anybody on the boat was out waiting to see the Maharaja of Kapurthala get on.

I got up early the next morning determined to find the tourist dining-room. The stewards all looked as if they had been up all night studying the plans of the ship, and they directed me quite definitely to the same wood-and-glass banquet hall for my breakfast. I was sure that they had made a mistake (such splendour could not possibly belong to the tourist class), but I wasn't going to feel guilty, especially if the French Line didn't care. I looked into other rooms—horseshoe-shaped smoking-rooms, red leather chairs, yellow leather chairs; living-rooms, murals, low couches; circular baths; one deck, another deck, top deck, swimming pool, red deck chairs, vermilion Scotch plaid blankets. If this was tourist class, why didn't I go steerage?

It seemed miraculous, when I found my friends later in the day. When we came aboard, we had said good-bye and promised to meet in New York, four days later. But this was wonderful—twenty-four hours on the boat, and we met quite by chance! I was overjoyed. If you have ever been a stranger in a foreign city and experienced the supreme delight of meeting an acquaintance (even a vague acquaintance whom you have been avoiding all your life, in New York) in some sidewalk café—you will know what I mean. Besides, my friends were charming, and very de luxe, and we walked and looked and talked excitedly for hours.

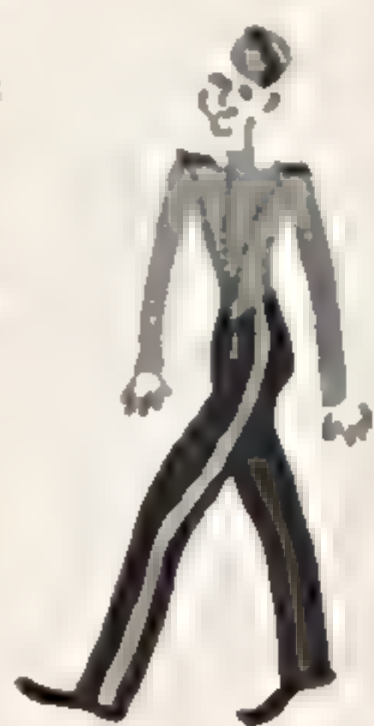
It didn't really matter what class you were in. In all of them, one room tried to outdo the

other by being larger, higher, more elegant, or more luxurious—with softer chairs, deeper carpet, bigger murals, and better flowers. We felt that we were in a race, and whoever could absorb the most, be in the most places, and do the most things was the winner. The most discouraging parts were the long, narrow corridors through which I was always walking. The lines of tubular lights drew my eyes the whole length, to the end, where all parallel lines meet and where stewards, passengers, Maharaja, mannequins, and even Mrs. Gould are reduced to so many dots.

I couldn't absorb it all—the incredible contrasts between big and little—in just one crossing. I went back after I landed and stood in the great circular hallway on the promenade deck—the theatre on one side, the ballroom on the other, four huge elevators before me, all intricate in design, going all the way up to the ceiling. This is a hall for giants, I thought. Then the elevator door opened and a midget walked out, all by itself! (The midget, I found out later, was not a clever publicity stunt, but a quiet little passenger.)

I passed through the main lounge—surely the largest room in existence—with its grand stairway, built for an army, high ceilings, and tall glass mirrors. And there in the shadow of the twice-life-sized gold statue of a lady sat a man and a woman modestly playing miniature chess. It was discouraging. I wanted to do something big, so I went to the top deck to lean against one of those chimney-stacks, the smallest of which is larger than the Holland Tunnel.

To return to the crossing—not till the third evening did people really begin to feel that they could take some time for dancing and speaking to strangers. There was even a practical joker, who released an artificial mouse on the crowded dance floor, where it got lost among the petticoats of the great. There was a tipsy man, (Continued on page 80)



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WITH HAIR SWEEPED BACK AND UP TO A HIGH-PERCHED MASS OF CURLS BLOOMING WITH FLOWERS AND BUTTERFLIES, THIS MODERN LADY TRANSFORMS HERSELF INTO AN EDWARDIAN ÉLÉGANTE FOR CECIL BEATON TO SKETCH FOR THE COVER OF THIS ISSUE. MARY BISSELL ARRANGED THE COIFFURE—A HEAD-DRESS FOR FESTIVE NIGHTS WHEN TO BE A DIFFERENT PERSONALITY IS THE BEGINNING OF ALL ADVENTURE. VELVET OR SATIN PAILLONS MAY BE ORDERED FROM BERGDORF GOODMAN

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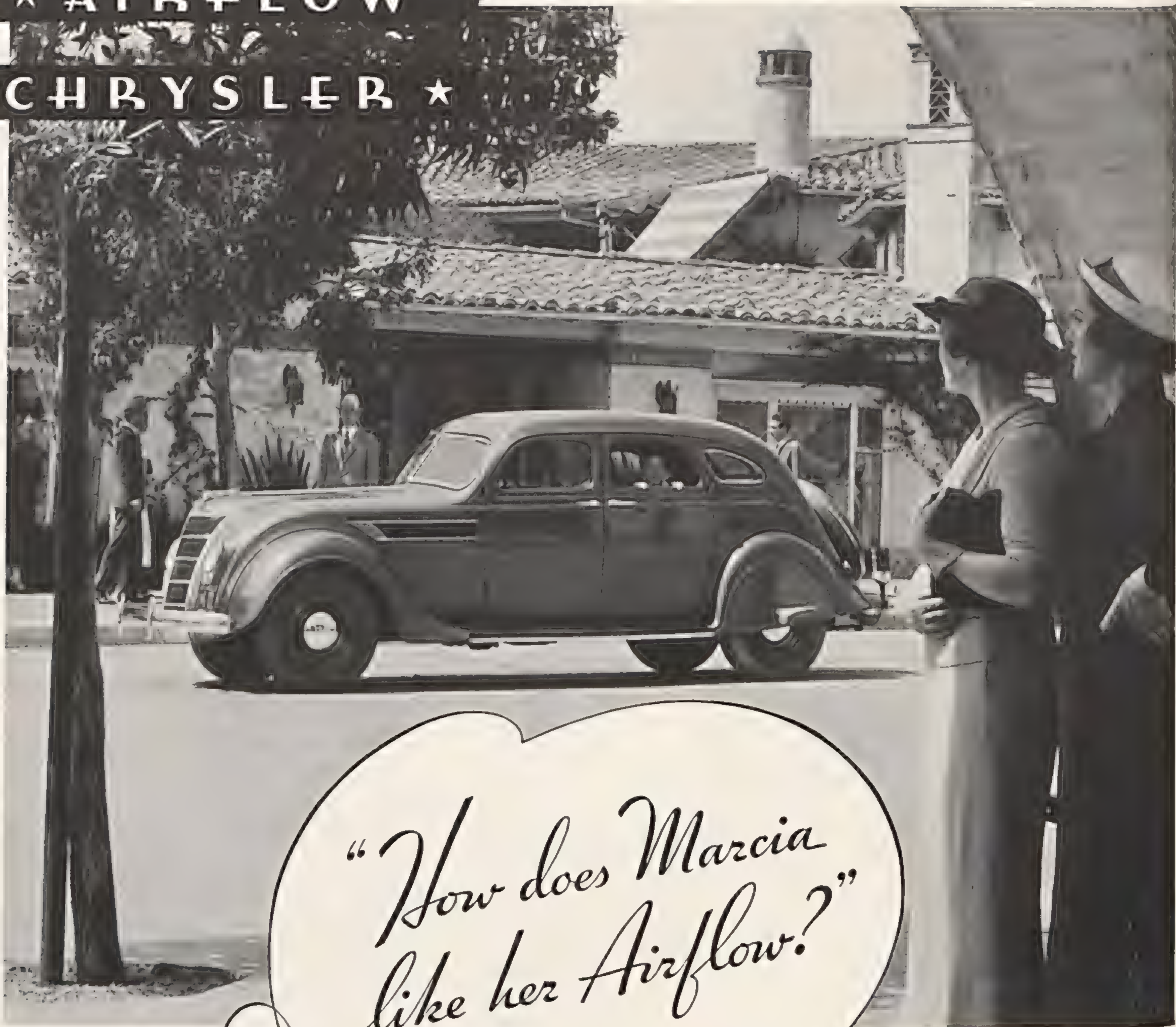
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HOW ANY OTHER CARS ARE SOLD!"**

It's typical of Airflow owners to bubble over with enthusiasm about their cars. It's because riding in an Airflow Chrysler is like no other experience in motoring.

You can't help being astonished the first time you see a succession of ruts and bumps melt into nothingness beneath this amazing car. You can't help being delighted every time it happens!

There's that constant thrill in country driving when the automatic overdrive comes into operation . . . fades the hum of the engine to a whisper, reducing engine speed one-third . . . makes driving seem like sailing . . . gives important savings on gas and oil.

There's the uncanny pleasure of steering a great big car that handles as nimbly as a small roadster. The wonderful feeling of

safety which comes from riding *inside* a frame . . . built like the girders of a bridge . . . welded into a unit with the body.

You'll never understand the enthusiasm of Airflow owners until you get inside the car and ride long enough to experience its amazing abilities. That's something you owe to yourself, if you seek the ultimate in comfort and performance in a motor car.

★ CHRYSLER AIRSTREAM SIX . . . 93 horsepower, 118-inch wheelbase. Six body types. Prices from \$745 to \$870. Four-Door Sedan \$830. New Convertible Coupe \$870. ★ NEW CHRYSLER DE LUXE AIRSTREAM EIGHT . . . 105 and 110 horsepower, 121 and 133-inch wheelbase. Eight body types. Prices from \$930 to \$1235. Four-Door Sedan \$985. Convertible Coupe \$1015. ★ CHRYSLER AIRFLOW EIGHT . . . 115 horsepower, 123-inch wheelbase. Three body types. All models \$1245. ★ CHRYSLER AIRFLOW IMPERIAL . . . 130 horsepower, 128-inch wheelbase. Two body types. All models \$1475. ★ AIRFLOW CUSTOM IMPERIAL . . . 130 horsepower with 137-inch wheelbase. Sedan \$2245, Sedan Limousine \$2345. And 150 horsepower, with 146-inch wheelbase, Sedan \$5000, Sedan Limousine \$5145. All prices list at factory, Detroit; special equipment extra. Time payments to fit your budget. Ask for the official Chrysler Motors Commercial Credit plan.







## VOGUE'S EYE VIEW OF THE MODE

THIS faintly Mardi Gras scene takes place on any European beach from l'Estoril (indicated by the roll-up Portuguese equivalent of cabañas) to Portofino. The 1935 heliolatry (sun-worship to you) calls for dressing rather than undressing.

- Schiaparelli has revamped the terry-cloth robe formula into something pretty soignée. See the lady above stalking the beach in a chintz coat lined with white towelling, gnome cap, knotted bandanna bag.

- The lady at the upper right wears white knit shorts and a cape with red buttons from Anivo. The same outfit lolls at the left on Yrande's very plush blanket and cushion of washable velvet and terry-cloth, under Schiaparelli's minute chintz parasol.

- All legs is the swimmer who has chosen Mainbocher's ravishing blue denim jumper with a white hood. Somewhere beneath is a maillot, we hope.

- At the left above the blanket, Mainbocher's bicycle pants and top of glazed chintz and a bolster bag. (You can see it open below.) To her right, Dilkusha's Folly—a red Cellophane hat, red wool skirt (or cape), and a maillot with shirred gingham straps. Her wet maillot is in the fish-net bag.

- In the foreground, Hermès' nautical white canvas carry-all with a leather handle, and Hermès' sandals for a man or woman—leather looped through non-rusting wickets. The bolster-bag again, and a vanity of wood and non-rusting metal, for beauty equipment.











WHAT is this vital lure of water? Why do we crave it so? Why can the most restless and worldly of us sit for hours content in gazing at fluid horizons, hypnotized as before an open fire?

Aeons ago, we came from water. Aeons ago, we were creatures of gills and protoplasm, breathing in the sea. That may be one reason—the longing to return to our former state.

Whatever the reason, the day has come when water, for its own fluid sake, has become a cult, a rite, an acute physical pleasure, a social bond. Not since the hedonistic Roman baths have we—the so-called civilized people of the North—made so much of it.

We can't live without it. If we haven't the sea at our door, we build a pool. If we can't build a pool, we travel to a lake. If we can't own yachts, we go on cruises. If we can't go on cruises, we sail a catboat or sit on a raft. A vacation without some water is to most people unthinkable. And when summer comes, there's not a dress house or cosmetic firm in the buying world that doesn't take for granted its clients' proximity to sea or lake.

All along the United States coast, stretches of beach are being organized for the public, like Jones Beach on Long Island. All through the inland country, villages are building pools; and a country club without one is an anomaly.

The health of it is almost the least of it. People don't go mad over a thing just because it's good for them. Nor is it chiefly the relief from heat. It's partly the sheer beauty of water, partly the feel, partly the freedom, partly the variety of its moods, partly the chance it gives for plain animal exhibitionism.

Mountains are beautiful, but they are static. Aside from climbing them (and that's a very special pleasure), there's nothing you can do to them or with them. You can never establish any intimate contact with them. Forever they must remain remote, and infinitely greater than you. Their splendour is this immutable remoteness. But remoteness is not easy for the average soul to live with. One wants a return, a friendliness. And here is where water is so marvellous; in its adaptability—in spite of its vastness—to human needs and human whims. For one thing, it meets you half-way by holding you up. For another, it has a thousand different tempers.

It can be hard and cobalt and crystal-sharp like Maine water, whipping your body like a cat-o'-nine-tails of ice. It can be sensuous and transparent and lapping, like Bermuda water—playing with you, teasing you; at night, fantastic with phosphorus, black and silver, oily-smooth. It can be foaming and boisterous like the head-high breakers at Easthampton, that roar up the beach, rear into glass-green curls, and smash over you in a frenzy of suds. It can be brooding and passive like Connecticut waters on an overcast day; tea-coloured and smooth like an Adirondack lake; turquoise and alcohol-clear like the water in a millionaire's pool.

The sounds it makes are part of its ecstasy. The restful rhythmic slapping of water against the flat bottom of a catboat, anchored; the hiss of the wake at the stern of a speedboat; the seething thunder of surf; the little isolated comic *plop* of a fish jumping in still water at night; the timid irregular lapping of fresh water at the pebbled shores of a lake.

Water life brings out the most beautiful members of the human race (we will refrain from describing the organisms that swarm on some public beaches; they may improve in time). The green glint of water, the glitter of sun, makes a divinity of any half-way personable young man or woman. A clean dive is a godlike act.

Existence on sand, at the side of a pool, on the shore of a lake, can never be drab. It can be messy and indiscriminate and ludicrous, like the unorganized public beaches; but not drab. Water is a cleansing agent, not only for the body, but for the soul; and drabness is a sort of spiritual dirt.

Every inanimate thing connected with beach life is so gay, so playful: the coloured beach umbrellas, the rubber monsters, the bathing-suits, the *cabañas*, the pool tiles. Immortally gay are the little white sails that scud in flotilla formation over the blue Sound; the crazy bounding mahogany speed-boats, churning up side-whiskers of spray; the tidy little white yachts, their brass-work catching the sun; the painted canoes on slow dark streams.

Beyond the horizon seen by a standing human—under the mighty hulls of liners—water seems a limitless and terrifying world. But as long as we have it in our hand—about our ankles—within our vision—it's one of the supreme pleasures of being alive.

MARYA MANNES





TONT FRISSELL



(LEFT) MISS VIVIAN DIXON, MISS GLORIA BAKER • (ABOVE) MISS CAROLINE THOMPSON





MRS. DRAYTON COCHRAN





PATTERNS IN STONE—PERU



BELLS BOOM OUT IN CUZCO, PERU



THE ENTRINCE TO SANTIAGO'S SANTA LUCIA PARK



SPANISH RUINS





# PASSAGE TO VALPO

BY NANCY HALE



THE docks of Brooklyn can not be thought beautiful or englamoured. But even the most finicky aesthete ought to be able to put up with them for three-quarters of an hour, which is the maximum any seasoned traveller would allow at that end in making the sailing of one of the Grace Line boats. If you can stand that three-quarters of an hour of sordid prospect, if you can get through it in order to get off to South America, you can be absolutely sure that it will be your last depressing view for a long time—until, in fact, the docks of Brooklyn once more heave into sight. Everything else will be fantastic, beautiful, provocative, foreign, dazzling, macabre, brilliant, weird, enchanting, or, at the very least, extraordinary. The docks of Brooklyn are not even extraordinary.

You should set sail for the west coast of South America with a luxuriant imagination, plenty of sunburn oil, an ability to figure money in exchanges, clothes for full summer and early autumn weather, and a good stock of your favourite cigarettes, unless you are one of those who can change brands blithely and often. A knowledge of Spanish is not really necessary. Or, if you must have phrases, "*Cuanto es?*" means how much is it, "*Muchas gracias*" means thank you, and "*Salud y pesetas*" is the correct thing to say on first lifting your cocktail glass. You should be able to do nicely on those and perhaps a half dozen more.

Two days out of the port of New York, the weather becomes extremely hot, and you take to the swimming pool and the sunning-deck and refuse to be pried away from them. The deck-steward wanders around eleven A. M.-ish with trays of fresh pineapple, masses of bananas, or plates of ice-cream, which you sit up to eat, only to fall back into a happy coma of tan-getting, which is shared by every one else on the boat, a heterogeneous crowd, as a rule, with a blessed scarcity of tourists. There are many South Americans, who turn out gay and charming; Americans concerned in the nitrate, mine, and copper businesses along the Coast; inevitably several frightfully, frightfully British, and one or more munitions salesmen (*sshhh*),—a motley but amusing company to mix with when your own party casts about for diversion; a highly individualized company, subtly different from those met in transatlantic voyages.

The Caribbean is bluer than any sea, the menu is printed in both English and Spanish, hundreds of silvery little flying-fish flit skittering over the tropic waves, the Chinese bar-stewards take your order for Scotch and Perrier water (sic), the Chilean wines on the wine-list cost around forty cents a bottle and prove next to French vintages in excellence (I like them better than Spanish or Italian wines), the British stalk about the decks looking for land with field-glasses, and you get to the Canal.

The usual thing in Colon, the hot-spot on the Atlantic side, is to drive in a carriage through the hush-hush district, so aptly named Cash Street, have a drink at each of several sidewalk bars (in the lovely sultry tropic evening, with horses clapping by outside, Negroes calling dulcetly, palm-trees whispering, barkers barking, and every native in the place under fifteen years of age trying to sell you a lottery ticket), and spend most of the night at the Atlantic, Colon's big night-club, watching the show far less than the dozens and dozens of perfectly amazing plump, sleek, handsome *poules* that stray around from man to man; ending by walking back to the boat in the alarmingly brilliant moonlight, as bright as day. Next day, you pass through that intricate complication of machinery, the Canal, to the port of Balboa on the Pacific, where you go ashore to Panama City.

Panama is infinitely less whoopee than Colon and much more fun. It is, for the first time, a sight of a really beautiful, really Spanish city with palm-crowded parks where bands play, handsome young men in white suits walking along, alluring narrow streets overhung with hundreds of balconies, Old-World church fairs where chicken lotteries are held in the squares at night, dinner is eaten late and well, bougainvillea tumbles over every house where it is allowed, and there is an assortment of excellent American clubs, in particular the Union Club, where you dance in unbelievable glamour on a semicircular terrace above the smooth black Pacific, among ravishing young Panamanian girls and handsome Army officers. Every one, the en route voyager, the official Canal set, the aristocratic Panamanians, and that strange exciting mixture of human odds and ends that you encounter in the tropics, meets at the Union Club. It is the work of a moment to get yourself put up there. There is also, of course, (Continued on page 76)





STEICHEN

*Miss Loretta Young*





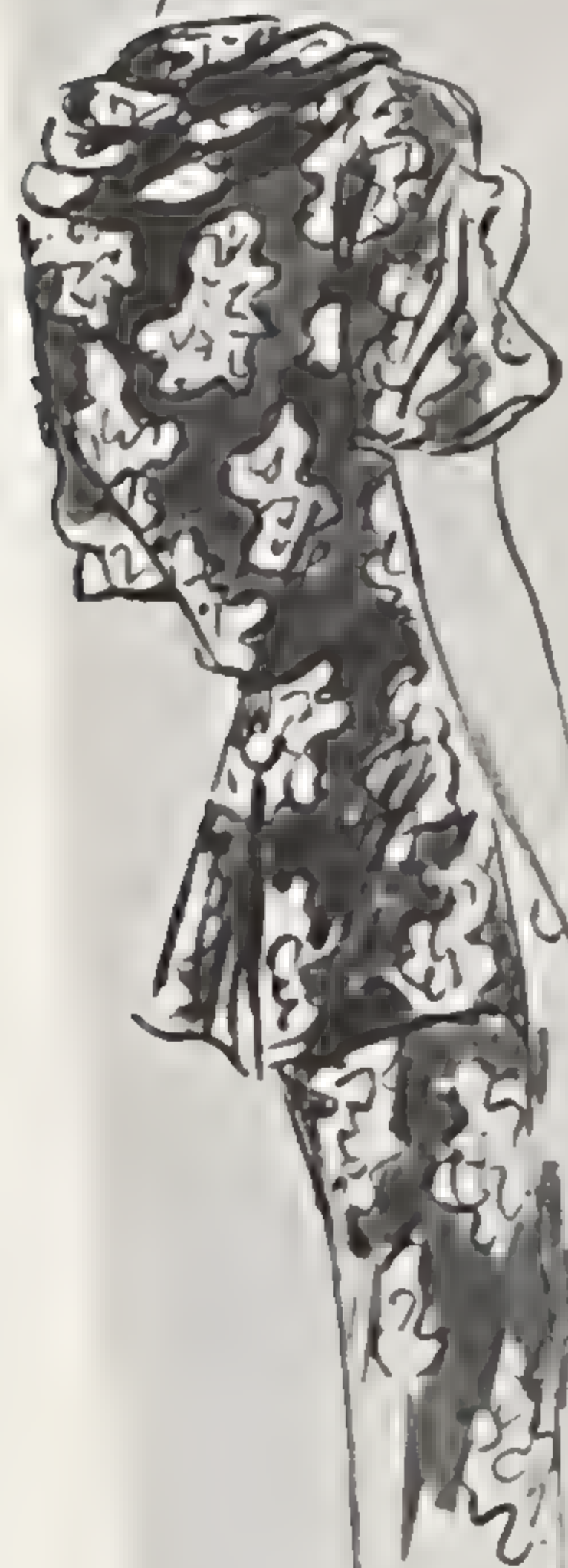
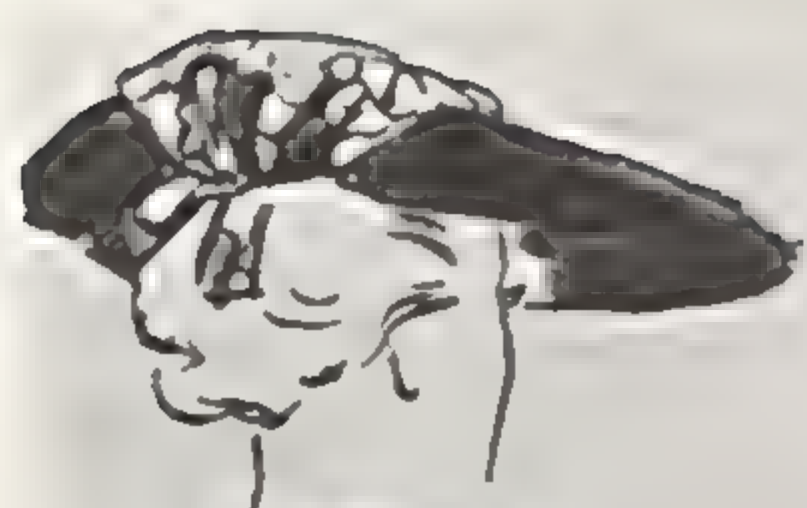
*Mrs. Robert H. McAdoo*

• They're indispensable—these little evening wraps. Mrs. McAdoo wears a page-boy jacket of grey velvet over her spreading organza dress, printed in soft rose and grey. When she goes out-of-doors, she ties a chenille-dotted veil over her head. Wanamaker has dress and jacket. Décor by the Hampton Shops

• The sable-dyed marten cape that Miss Young wears (opposite) is dark and lustrous and soft, with the skins running vertically. It covers a flaring chiffon dress in brown and creamy yellow—but it's perfect over your first autumn day dress, too. Dress and cape from Jay-Thorpe; jewels from Black, Starr and Frost-Gorham; painting from the Marie Harriman Gallery

## LITTLE WRAPS





Schiaparelli  
dress of  
Normandie  
farmyard print



Maggy Rouff  
Shirred white crepe  
dress. Agnes hat  
with mile-long blue feathers.



Sketched at  
the Waldorf  
AK

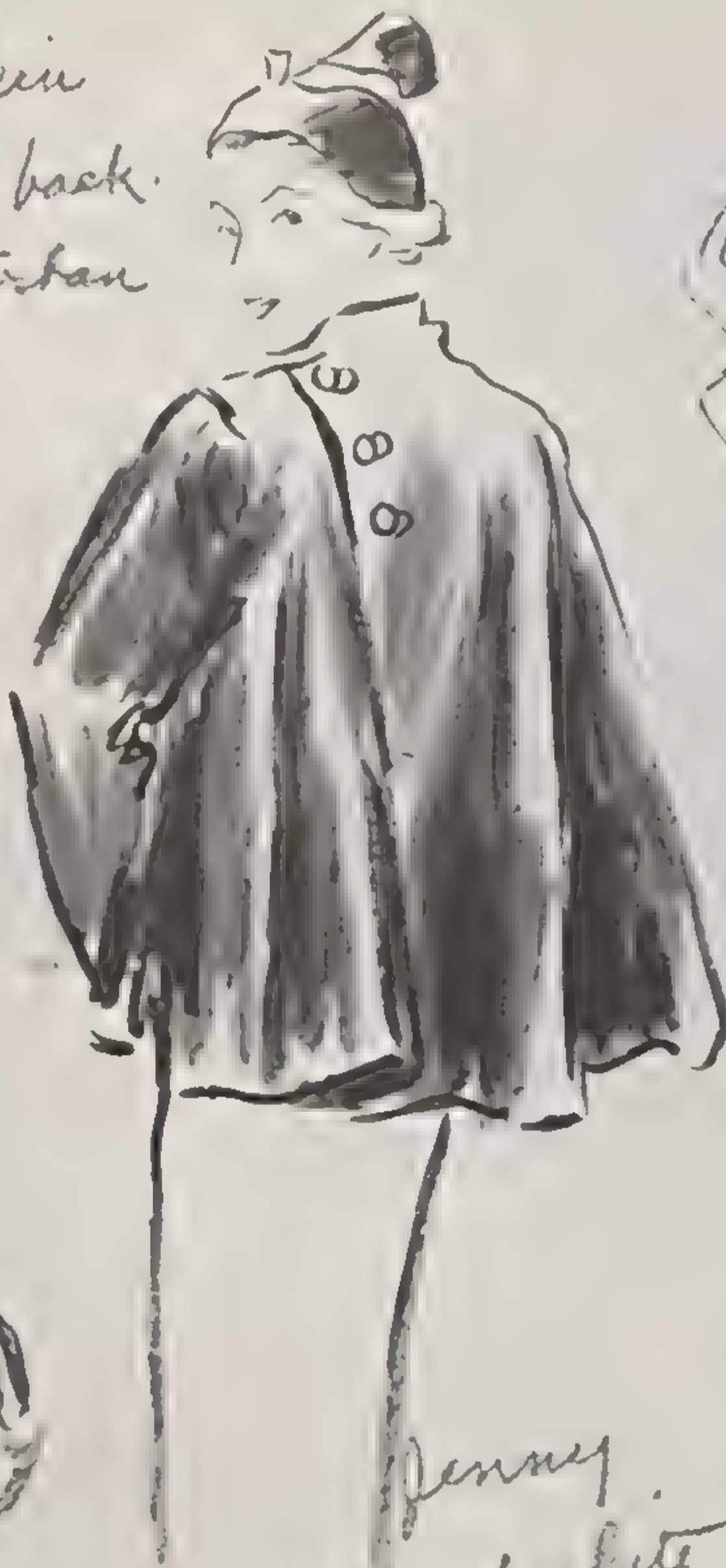
Fucile Paray - blue  
satin dress  
with up. in. front  
drapery

Worth - dress  
of red-brown chiffon  
gold bands

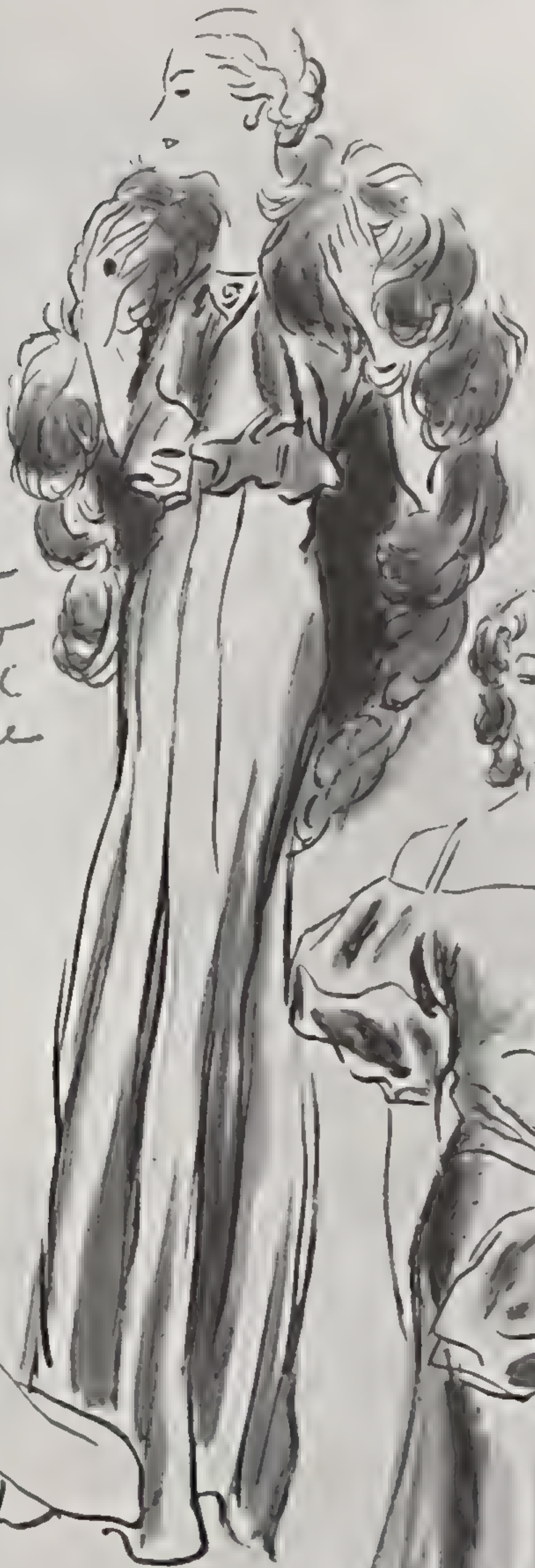
Max - short sleeves  
on an ermine  
wraps



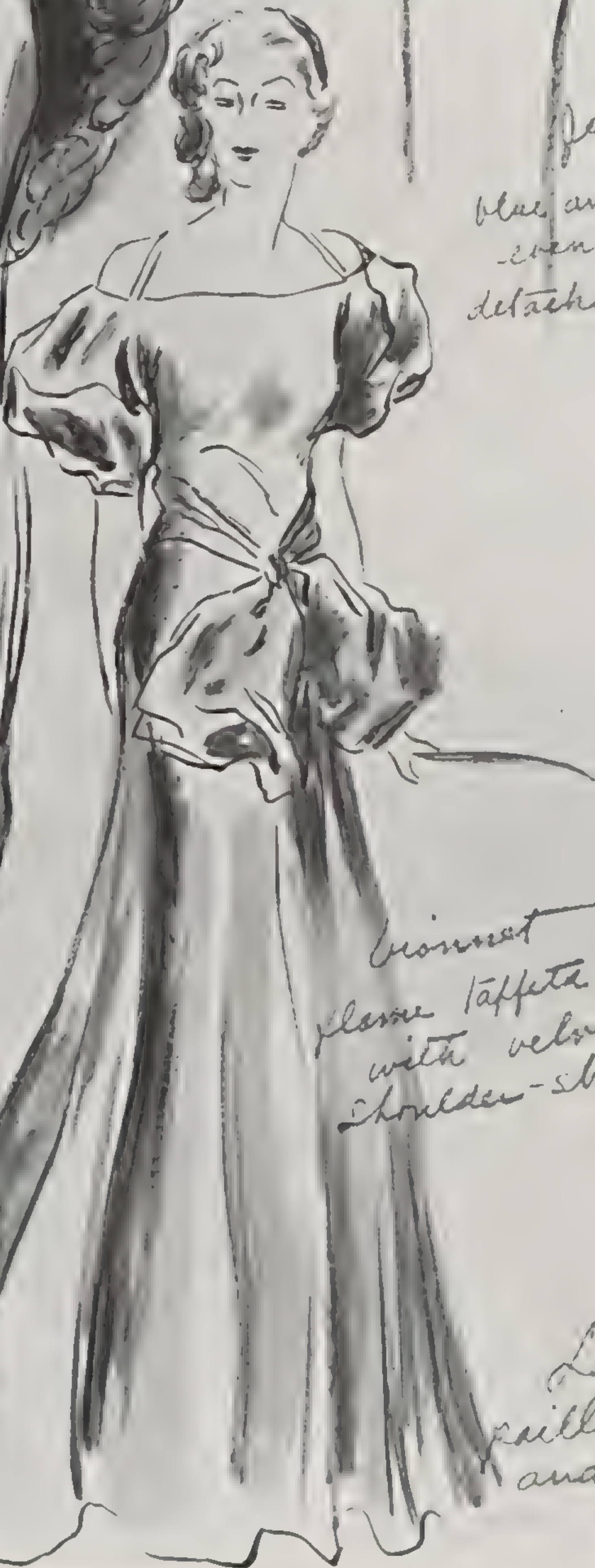
Weil - Alaska Sealskin  
jacket buttoned in back.  
Marie Guy turban



Callot  
red velvet  
dress - red  
feather cape



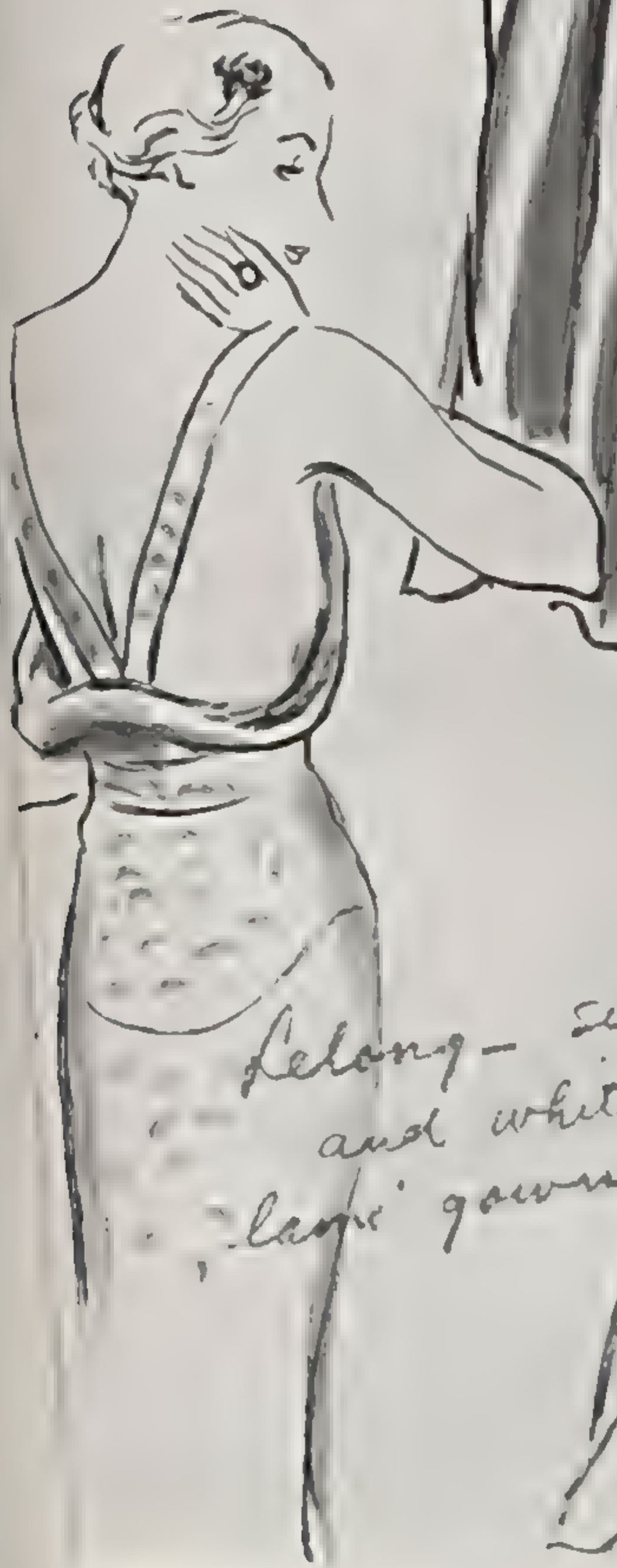
Jenny  
blue and white organza  
evening dress -  
detachable sleeves.



Bionnet  
plum taffeta dress  
with velvet  
shoulder-straps



Delong - silver  
and white  
lame gown



Larwin  
paillette jacket  
and cap  
white-topped dinner-dress

CREATED IN PARIS FOR THE NORMANDIE'S FIRST SAILING



Long and theatrical is this spectacular Lanvin wrap; made of shimmering, changeable taffeta, iridescent green and red; the big sleeves puffed out, the belt cinched in, the recklessly full skirt sweeping to the floor. Jewels on these two pages from Boucheron



LANVIN (SALON MODERNE, SAKS-FIFTH AVENUE)

HONST. PAR. 5





MARCEL ROCHAS (SALON MODERNE, SAKS-FIFTH AVENUE)

Short and tailored is Marcel Rochas' casual three-quarter's length coat, with a trim velvet Chesterfield collar fitting snugly around the neck. The material is magnificent — gay flowered lamé, heavily shot with gold. Underneath is a simple black dress





CHANEL (JAY-THORPE)

## Coney Island

- Young New Yorkers, smart and unsmart, turn up at "Coney" at least once in every summer. Here are a few camera shots of the smart ones. The first whirls round on a shiny Rooster Carousel in a white piqué coat and hat, topped off by a red-and-white leather belt and bag
- In the Spinning Barrel: a brown-and-white jacket-dress, with white linen hat and shoes
- The Steeplechase rider wears a green-and-white dress (upper right) and rough straw hat
- Swinging through the blue in the Flying Airplane is a pale blue hand-knitted cape-dress







SALON MODERNE, SAKS-FIFTH AVENUE



JAY THORPE



MRS. FRANKLIN, INC.



# CLOUDS of GLORY

• Fleeing across the page, like sunset clouds before a night wind, are three figures that seem to come direct from Greek drama. They were drawn by Pavel Tchelitchev and took their inspiration from his ballet, "Errante," the story of a woman pursued by the furies of her own soul. And their immediate function is to clothe, in the strikingly new but age-old Greek tradition, three outstanding women of to-day—a designer, a dancer, and an actress

• The glimmering, opalescent effect of all three dresses is achieved by the use of diaphanous chiffon in one colour over a satin slip in another colour. The dress farthest left is worn by Miss Muriel King, and its enchanting violet hue is created by pale blue satin seen through a mist of peach-pink chiffon.

• In the centre, Miss Florence Meyer's dress has a turquoise satin sheath under a haze of trailing maroon chiffon. The huge sleeves are lined with chiffon

• At the right is Princess Nathalie Paley, drifting onward in a swirling cloud of black chiffon that almost obscures the champagne coloured satin beneath. A round, stiff ruff of black grosgrain ribbon, crinkled exactly like a paper Christmas festoon, runs across the back and around the shoulders, making a point under each arm. The chiffon has smocking across the front; and below that, it bloweth where it listeth. All three dresses from Altman



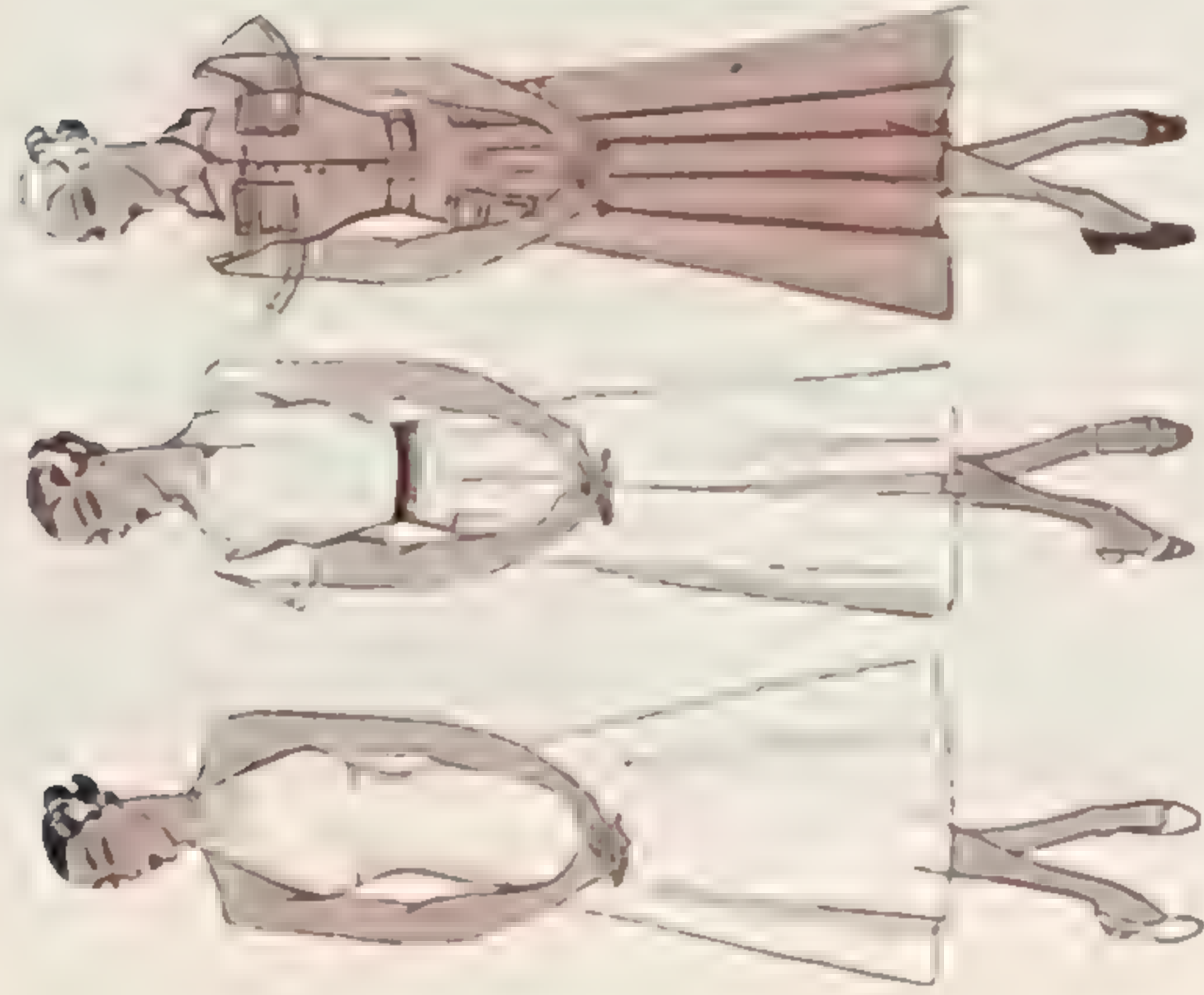






# Whisper to a Girl

With nothing a Year



## Dear Symphorosa,

It is July fifteenth and low ebb for me and my wardrobe. The perfect cure lies in these tips, which were culled for little coin and should whet your shopping appetite. At the left are three all-day dresses, between \$10 and \$18, though specifically the white pique (far left), from Bloomingdale's, is for tennis. This has a full gored skirt

halter neck, and bare back. Middle, also from Bloomingdale's, is a white silk dress with a trick of striped Lastex at the top of the skirt to hug your middle. Right, an expensive-looking pink linen dress from The Cotton Shop

## Cheap Charm

If you are a scarf addict, rush to McCreery's where, for a little more than one large silver dollar, you get two big chiffon handkerchiefs with edges hand-sewed - in forty-five different colours. Knot a green and a blue one together over an old dress to lift it out of the doldrums. For your week-end hostess, Macy's has big square-linen compacts for loose powder, in dots of blue and white, or raspberry linen - very soothing for less than three fifty-cent pieces. (Loose powder won't fly if you moisten it with perfume.)



## Clean Fun

A child dresses more sensibly in the summer than any one else. Here is an idea stolen from the young - a white pique hat with a crown that buttons on with big pearl buttons, and a stitched brim. You wash it and starch it and buy it at Best's. The white linen bag, I found at Wanamaker's - this is inventive genius at three dollars. The bag unbuttons and flattens out so that any feeble-minded person can iron it easily



## On Top

No matter where you are, you have to have shirts and sweaters. The angelic blue-and-white imported lisle model (left) costs less than \$3, at Bloomingdale's. Beside it is a red-and-string coloured plaid linen shirt, from the same shop. Both of these are good with shorts, divided skirts, or slacks

## Show your Heels

Macy's has the navy-and-white kid sandals (first, right) that cost about \$6, or, for about \$3, linen sandals dyed any colour. For less than \$2, Bloomingdale's has the yellow-and-beige cotton beach shoes (second) from Trinidad







## Plasing Plaids

At Best's, in the masculine department on the fifth floor, I found a cool dressing-gown for the country - very satisfying in red, blue, green, and white plaid cotton, tailored like a flannel robe. It makes me look just like Noel Coward, which may or may not please you. And do look at the short-sleeved linen jacket at Macy's, in brown, beige, and red

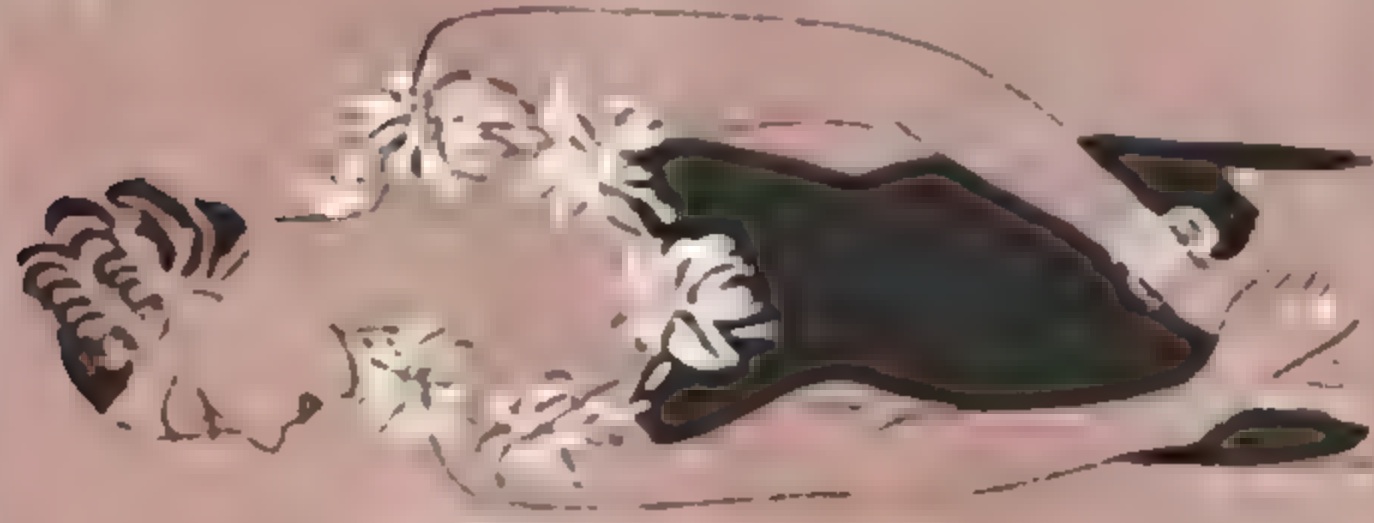
## Net Chic

I am always suspicious about revivers for old evening dresses. You're optimistic until the last look in the mirror. A black dress, however, is an exception to this gloomy rule, so here is a black net cape with little ruchings that costs about \$6, from McCreery's. A summer evening wrap to make yourself - accordion-pleated chiffon, doubled at the top, ends tied round your neck. A pleated skirt, with elastic at the top, is easy, too



## Underpinnings

A bit of frippery that appeals to me are the initials at the left, embroidered on a well-cut pink linen girdle and brassière at Macy's. Silly, but inexpensive, and I am in favour of such gaiety. Divided skirts present a lingerie problem. Bloomingdale's has a nice laceless crêpe de Chine chemise which solves everything, and it costs something less than three dollars

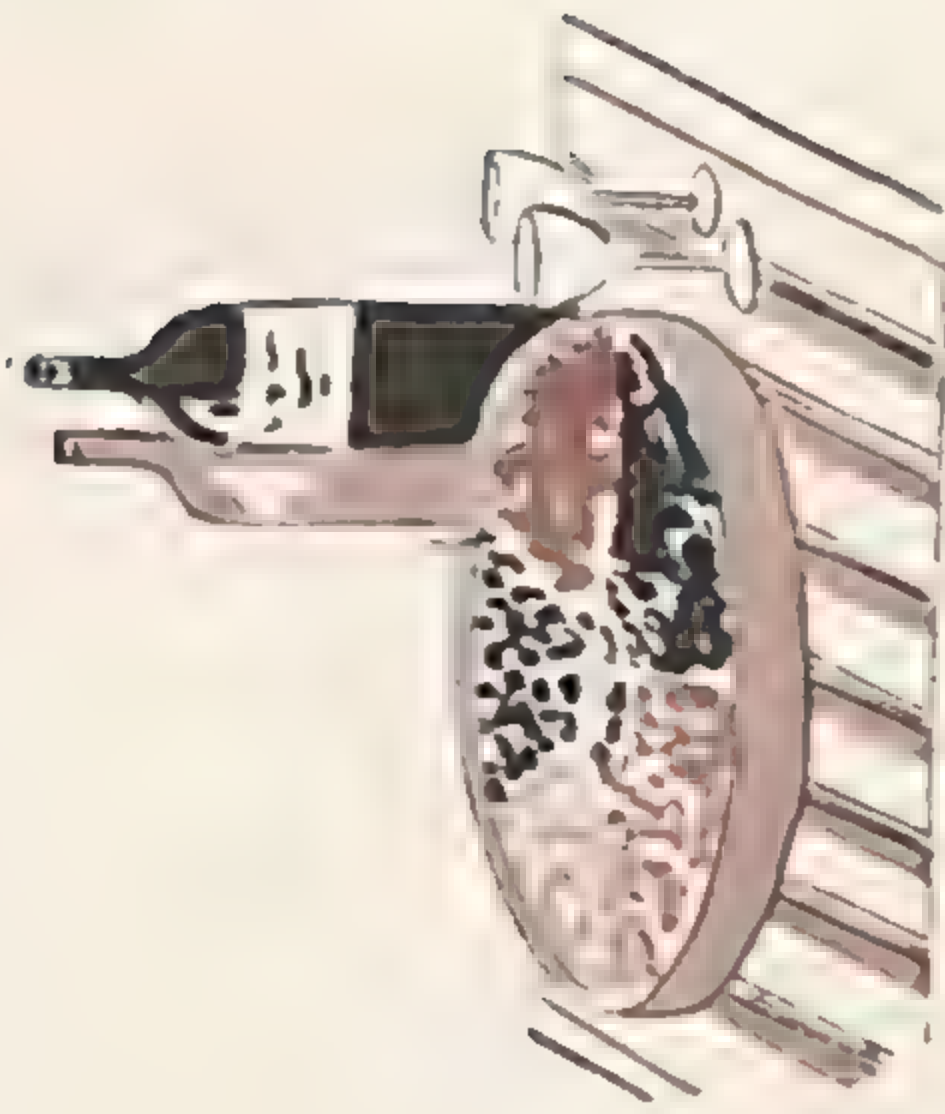


## Flora

Amidst the bumper crop of flowers, these items lured me especially. Lord and Taylor have the lei at the left of enormous white piqué daisies strung along on a white cord that snaps around your neck, for about \$3. Saks-Fifth Avenue has flower clips for your evening slippers. Macy's has ragged linen carnations in lovely colours, and as for me, I look quite well with a bunch of striped pinks picked from my own garden and pinned in my permanent

## Entertaining Ideas

You can telephone, but it's fun to market for these tidbits. Near Hell's Kitchen (around 10th Avenue), Paul Pernot has superb paté. Up on Broadway, near 140th Street, Mary Tissoff has pressed Russian caviar, not too salty, and fresh caviar, very reasonable. On Bank Street, at the Hotel Santa Lucia, the chef's special rice Valenciennes in a crockery dish - delivered, for six persons, under \$2. At Hearn's, good Spanish wine, white or red, about 70 cents a bottle




## Homeward Bound

I remembered the house just as my Ford was nosing homeward. In Hearn's basement mattress ticking for summer slip-covers in stripes of beige and apple-green, or beige and dull fuchsia. With curtains of mosquito netting - very cool and appetizing. Try Wamsutta sail-cloth in new colours for slip-covers, and so good-bye.




Linda Penny Jew





HELENA RUBINSTEIN'S Palette for the Golden-Brown. In the colours of the palette above (for which the artist used the actual cosmetics, as he has done in portraying all three make-up schemes), Madame Rubinstein paints your picture in the café-au-lait stage of tanning. Terra Cotta Rouge and Lipstick—warm, bronze-toned, infinitely flattering to moderately tanned skin. Blue-Green Mascara. And Blue-Green Iridescent Eye Shadow. Cutex Coral Polish, the last splash in the colours above, does your fingers and toes in beautiful harmony with the bronze tones of the skin



PRIMROSE HOUSE'S Colours for the Deeply Tanned. If deep brown really becomes you, you will invite the sun ardently, no matter what sunburn vogues come or go. Protect your skin from burning and choose your makeup frankly to dramatize your brown. Primrose House picks an ensemble of Primrose Red Rouge and Lipstick, vibrant, colourful, but without a trace of blue or purple (the cheek rouge is indicated in all the colour swatches as a fainter wash of the lipstick shade); Black Mascara; and Green Eye Shadow, vivid against the brown. Fingers and toes are dipped in Peggy Sage's Imperial Red Polish







DOROTHY GRAY'S Formula for the Fair. If you make a business of keeping fragilely pink and white throughout the summer (as really fair people with delicate skin can do so beautifully), you want rose-petal tones in rouges and exciting shades for your eyes. Dorothy Gray's formula (shown in the splashes at the right) provides Blush Rouge and Lipstick—the rouge, a drift of colour; the lipstick, a tender shade. Blue Mascara and Blue Eye Shadow are dramatic against the delicate tones. Your fingers and your toes will be tinted with Glazo's Flame Polish, rose in cast

*Sun Shades*





MADAME CARLOS ORTIZ BASUALDO (LEONORA HUGHES)



LADY CHARLES CAVENDISH (ADELE ASTAIRE)

- Adele Astaire who, with her brother, Fred, and infectious gaiety, danced through "Lady Be Good" and "Funny Face" and made them memorable, is now Lady Charles Cavendish, mistress of Lismore Castle, Ireland. She has won her adopted country as completely as she did ours
- Leonora Hughes is a name that brings back nostalgic memories of a disarmingly young, sparkling girl in tulle dancing frocks. When she waltzed in an unforgettable manner with the great Maurice, she was the toast of Paris, London, New York. Now, as Madame Carlos Ortiz Basualdo, she and her husband are famous hosts to visitors on their *estancia* near Buenos Aires
- Mrs. Frederic McLaughlin, as Irène Castle, set the dance tempo of the pre-War era. With her Lucile frocks of chiffon, her revolutionizing coiffure (she was the first to bob her hair), and her unusual grace, she and Vernon Castle were one of the dancing couples of all time. Now, as Mrs. McLaughlin, she leads an active life in and about Chicago





MRS. FREDERIC MCLAUGHLIN (IRENE CASTLE)

CECIL BEATON

## AFTER THE DANCE







# In Town and Out

SUMMER is here. Everybody is dancing on roofs; relaxing in the sun on white beaches; watching polo matches on Sunday afternoon. The backdrops of the scenes are much the same, the casts are familiar. But the scenes themselves are changed. People look new—and different. It's as though you took the same gay, amusing, delightful revue that ran so successfully last year and gave it new costumes. That's the secret.

Last summer, we should never have seen these things—the things that say 1935 in every line. Divided skirts that look undivided. Pleated skirts or circular ones, very short and young. Flat heels—all the time, everywhere. Innumerable white hats with dark dresses. Big, veil-laden hats. No hats at all. In the evening, mauve and grey shades that look misty instead of garish, in this Saved Daylight in which we dine. Heads covered with little hoods, lace veils, wound scarfs, and many small flowery hats. Cooler, less vivid daytime prints—especially in white and Dubonnet-red. White accessory sets that match—bags and belts and gloves and scarfs. Darker and stronger colours worn with pastel frocks—dark blue with pink, dark red with pale blue.

On the opposite page is a glimpse of New York dancing on the Starlight Roof of the Waldorf-Astoria, under the deep blue glass stars that hang from the roof like the planets from Heaven. Very appropriate to Heaven are the flowered chiffons (one of them, illustrated, is described below), and the white, pale pink, and mauve-grey chiffons drifting across the floor. Next to them sway white cotton net dresses, sometimes embroidered in bright and multicoloured dots; informal cotton India prints; striped piqué; bright linen frocks with halter necks and with scarfs that go over your head on the way home.

Brown ruffled net evening wraps or swinging, deep-ruffled net capes hang over the backs of chairs. Or, sometimes, it's a full-backed taffeta coat, finger-tip length—in red, blue, or yellow, to wear with a flower-printed dress.

- In the tiny grand-stand at Sands Point, you can hear the click of mallet on polo ball and the thud of hoofs on turf. The first spectator (right) wears a Descat Panama hat with a crown fluted like an old-fashioned pie dish. Her companion's grey felt hat, by Patou, is just like a man's fedora. Both of these models are from Bergdorf Goodman
- For dancing on the Starlight Roof of the Waldorf, the lady at the table chooses a green-and-white chiffon dress with a new back and long swishes of plain chiffon marking its length; Stein and Blaine







• At the Creek Club Beach, from the shade of a cabaña awning, you can look out at basking figures, turning pale coffee colour in the blazing sun. The cool lady looking out will eventually swim in a red linen bathing-suit with enormous white polka-dots; from Macy's

For country evenings, you will see lots of piqué; for example, a white lozenge piqué dress with short sleeves, rolled collar, and dark blue jersey belt and scarf, worn with a dashing Suzy hat of white piqué. Or chiffon nightgowns, that you would never guess were nightgowns. On a country club porch, you will see a full-length coat built on fitted and tailored lines—or Paquin's military cape in velvet, very swash-buckling and romantic.

Now go from glowing lights to blazing sunshine—Sands Point on a Sunday afternoon, where the polo is supremely good, the atmosphere gay, informal, neighbourly, and the grand-stand, as well as the surrounding cars, packed with spectators.

The first thing you'll notice is that there is less white than last year, and more pastels. And coin-dots are popular. A deep yellow shirt-waist dress, polka-dotted in white, for instance, or a *grège* coloured linen with medium-sized navy-blue dots, or a pink linen with small, deep blue dots. One of the smartest costumes consists of a finely box-pleated

separate skirt of white and navy-blue shantung, worn with a navy-blue wool pull-on and cardigan sweater, with a scarf of the printed fabric at the neck. Another version to prove the chic of pleats is an all-over pleated dress in red sprinkled with a white flowered design.

Short-sleeved dresses, buttoned down the front, are still so wearable that you see them everywhere. Some very chic women are wearing dull fuchsia, purple, and mauve linens, in rather strictly tailored versions or in two-piece dresses with shorts underneath. Grey linen skirts and suits are new and cool and lovely, especially when they are worn with wine coloured blouses. And a short-sleeved natural linen suit with white accessories is supremely chic.

Although so many heads are bare, when you do see hats, they are apt to be of paper panama, white piqué, or pastel felt. Glazed chintz hats with shallow crowns and medium brims are brand-new. Natural yellow straws crop up, too.

Not so very far away, at the Creek Club, people are carrying delicious food to (Continued on page 70)





• Lunching at the Turf and Field Club at Belmont Park—wear Schiaparelli's white crêpe suit covered with little black bow-knots. The jacket has shirred sleeves and a flaring peplum. The large straw hat repeats the bow-knot motif around its crown. Dress and hat from Jay-Thorpe • Or wear the tailored white silk crêpe sports dress (farthest right) with a robin's-egg blue silk ribbon belt to match the velveteen top-coat; from Mrs. Franklin





TONI FRISSELL







## AMERICAN SCHOOLGIRL



MODERN boarding-school girls mix Julius Caesar with riding lessons, pass their college examinations with honours, and wear their school uniforms with a flair. Their basket-ball is as proficient as their physics. They sleep out of doors all winter, compete for Italian tassels (instead of feathers) for their riding caps, produce their own plays and paint their own scenery.

Their living quarters are not granite halls, nor are they Spartan; they are apt to be white, low, home-like houses spread over green playing fields, in some lovely part of the South or some corner of New England. The girls wear green corduroy or dark jersey uniforms, tan cotton dresses, or sweaters and short woollen skirts. Their riding clothes

are faultless, well-cut and correct in detail, and their understanding of the value of simplicity in all their clothes is something that their grandmothers took a lifetime to achieve.

They are surprisingly alike, in any one of a dozen or more of the best schools scattered over the countryside—and, at the same time, surprisingly different in all of them. Individuality is no longer ironed out of schoolgirls; and talents are encouraged as much as sports. More and more of them ride—especially at Foxcroft, Miss Charlotte Nolan's school in the hunting country of Virginia, where the photographs on these two pages were taken—and where high scholarship is nicely balanced with good sportsmanship.





The first pick-up for your summer wardrobe is this adaptation of a Lelong model. The fabric is one of the outstanding silk crêpes of the season, cut into a flaring skirt, a draped bodice, and dolman sleeves that stop at the elbow. The white silk braid frogs are frosty against the dark crêpe. Brown, blue, black; Altman; \$30

Everything about the second frock conspires to give you a waist no bigger than that—the water-pleated bodice, the slender skirt that flares only slightly, and the Empire waist itself. Mainbocher designed the original frock. This adaptation is of silk crêpe, in black, deep violet, or cactus-green. Lord and Taylor; \$30

We could go on indefinitely about the skirt of the Lelong-inspired frock at the right, above. It makes you look as slim as a reed, even if you're not. Cut all in one, the skirt wraps snugly round the hips, then drapes through a slit at the waist. Satin-backed crêpe is used, with the satin side as trimming. Black, wineleaf. Milgrim; \$40

When you feel that your fluffy, floating evening frocks have had their day, slip into this satin confection inspired by Schiaparelli (opposite). It's cut from material so wide that there isn't a seam in the skirt to break the sleekness. The cape may be worn as a sari. Black, white, green, or violet-blue. Franklin Simon; \$50





## VOGUE'S *finds of the fortnight*

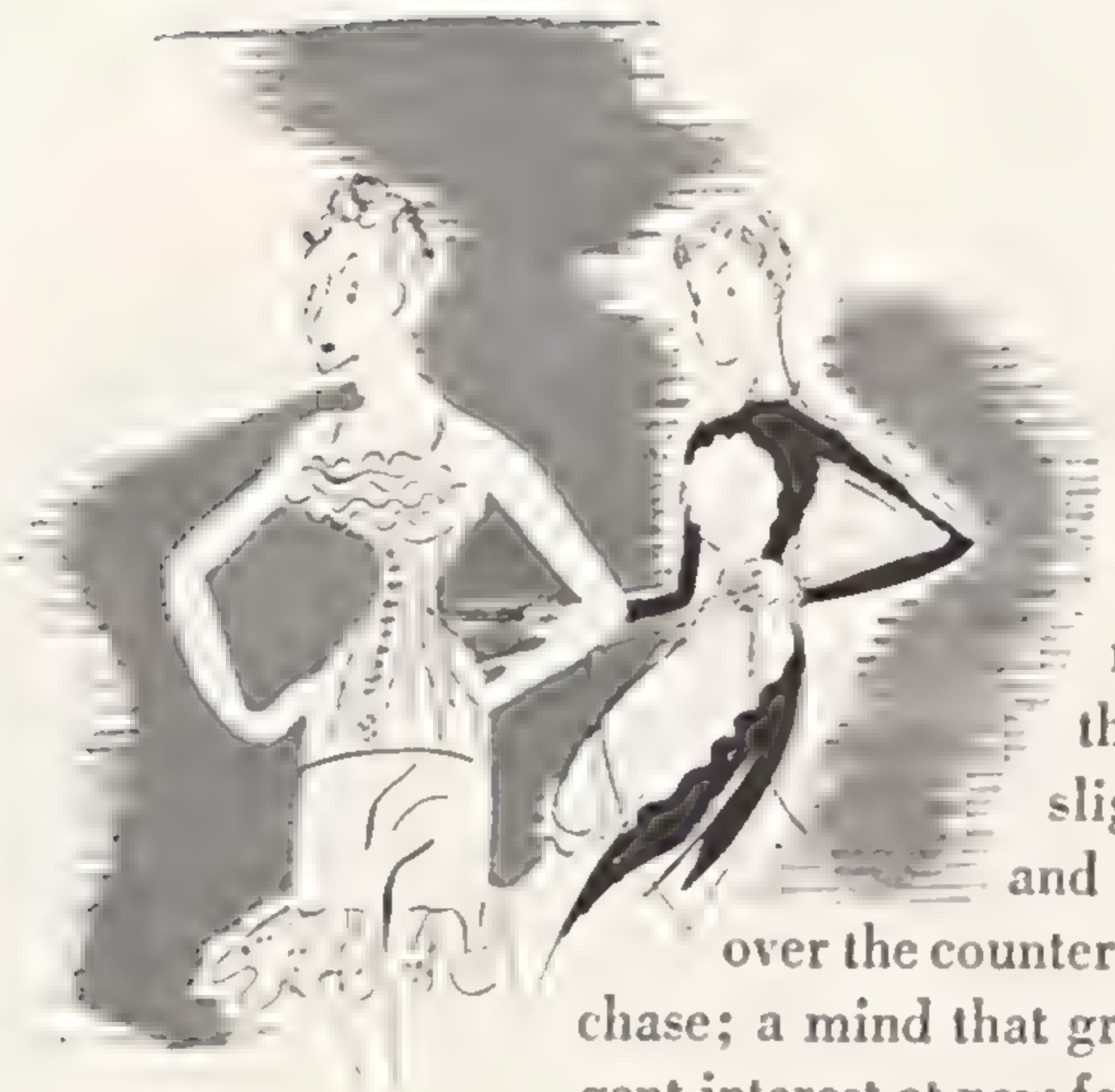
MIDSUMMER madness isn't always a thing of whim and caprice, born of the heat. It has another form, as depressing as the first is stimulating, and a thousand times more deadly in effect. It shows itself in the wild, desperate look in your eyes when you contemplate your summer wardrobe, hanging like a pall in your closet, just prior to an important engagement in town. The only cure for it is the purchase of at least one spick-and-span new dress, prophetic of autumn, new in feeling, yet seasonable enough to put on the moment you pull it out of its tissue-paper wrappings. (Two would be even better!)

On these pages, we give you four such dresses—three for picking up your daytime wardrobe, one for spicing the evening. But these dresses are more than lifts—they're news! Each one is an adaptation or a copy of an original French model sped across the Atlantic in personal luggage immediately after the latest collections were over. The newest ideas of three of the master dressmakers—Lelong, Mainbocher, Schiaparelli—are embodied in these dresses. They are made of fabrics with futures. They will be as distinguished and chic in two months as they are to-day. Wear them now with a white cart-wheel hat, white gloves, and a tight bunch of fresh flowers, and see if you aren't a vision of coolness. Later on, change to dark accessories, add a fur scarf, and go into autumn.

• IN THE SHOPS—more than one hundred shops in the United States and Canada will show you these Vogue-selected models. Turn to page 74 for a listing of these shops. If no shop in your city appears on the list, write to Vogue, 420 Lexington Avenue, New York, for the name of one located near you



# ... BONING UP ON



SYNTHETIC WHALEBONE

THE figure at the left is symbolic of a state of mind—the feminine mind that thinks a corset is of such slight importance to health and happiness that five minutes over the counter is plenty of time for its purchase; a mind that grasps with eager and intelligent interest at new fashions in frocks, but refuses to attach equal importance to a change of fashions in corsets; a mind, in fact, that is still in whale-bones—because it has never been told the facts of corsetry. It is because there is such an enormous majority of women who are unaware of these facts that Vogue is offering to its readers this information on the manufacture, buying, and wearing of corsets.

Houses and figures stand or fall by their foundations. Build a good foundation for your house, and you can have a cottage or mansion of real and lasting beauty; build your wardrobe over a good foundation, and you will not only feel your best, but look your best—always.

This most intimate of feminine belongings, this greatest of feminine physical and moral supports, is made, ironically enough, by men in aprons and rolled-up sleeves. But before these impersonal gentlemen begin to create your corset, it has been conceived in the drafting department, where designs are made. Frequently, a drafting department will have pored for weeks over the fifteen sections it takes to make the average all-in-one, only to throw it into the discard. As many as fifty experiments for a single design have been consigned to the waste heaps before the style was accepted.

Eventually, when the design passes muster, a sample garment is made up and fitted to a living model. Almost invariably, there are revisions to be made, a seam to be shifted, a curve to be straightened, or a waist to be lowered or raised. Only after the corset has been subjected to every known test for style, comfort, and durability is the number added to the line, the design perpetuated in metal and used as the “major pattern.”

Thirty-eight separate operations, inclusive of some twelve or fourteen examinations, are involved in the manufacture of the average all-in-one of the better grade. As we get into the lower price scale, there are, of course, fewer examinations, greater simplicity, and a general diminution of the details that increase production costs, as well as the obvious difference in the materials employed.

These materials will be chosen, not purely for their appearance, but for their adaptability to your figure type. Your particular physical set-up may require elastic, or fabric, or a combination of the two—a crocheted webbing or a knitted material may be the answer, or perhaps a Lastex foundation.

All of this being true, you will grant that there is no more important purchase in a woman's wardrobe than her corset. But more than that, it should be her first purchase. Corset buying takes time, patience, and the service of skilled experts. Five minutes at the end of a long day will never buy you a successful corset; but half an hour, before you buy anything else, will. One shop has charted the time needed to buy and fit a corset and has found that half an hour for a girdle and an hour for a corset is the average—not very much



THE RIGHT WAY



THE WRONG WAY





# CORSETS

time to spend, all things considered, for it is time that will pay you dividends in comfort, health, and appearance.

But to begrudge time to buy a corset is no worse than to begrudge money. Some women can wear five-dollar girdles and really look their best; but a great many more can not. The only way to approach the question is with the certain knowledge that while the value of your corset may not seem apparent, it really is. You can spoil your favourite and most expensive frock with the false economy of a cheap corset; or, on the other hand, you can vastly improve the appearance of an inexpensive dress by putting the proper foundation beneath it. More than that, a well-made foundation garment, well fitted, is a guarantee of comfort; for it will give you support where you need it most, and freedom where freedom should be.

In the actual purchase of a corset, there are three steps. First, when you go into the corset department in your shop, go with an open mind. Go prepared to take advantage of the advice an expert fitter will give you on the type of corset that will suit you best. You may have a quite normal and charming figure, but it will be one of several types of figure, each one of which demands its own particular type of corset.

The second step is the most important of the three—the fitting. Having had the benefit of an expert diagnosis, you must go further. You must be as carefully fitted as though you were buying a pair of shoes—and for the same reasons—comfort, wearing qualities, and appearance. In a properly fitted corset, you will never find that rigidity is denying you freedom, nor will you find yourself growing easily tired because of lack



GOOD CORSETS FOR GOOD LOOKS

of support where it is most needed. You will look as well consistently as you can look; and more, your corset will wear longer because there will be no undue strain on it.

This is the primary reason why to buy a corset over the counter is the first step in the wrong direction. But there is a further reason for it: having found the type of corset that best suits you, it is extremely unwise to go back to the same shop six months later, buy the identical corset, and have it fitted. Figures change, even though slightly, in six months' time. And corset designs change, too, to suit changing fashion. So ask the advice of your fitter whenever you buy a corset.

You have by now asked your shop two questions: "What kind of corset do I need?" and "Does it fit?" The third question you must ask yourself, and it is this: "How many corsets should I have?"

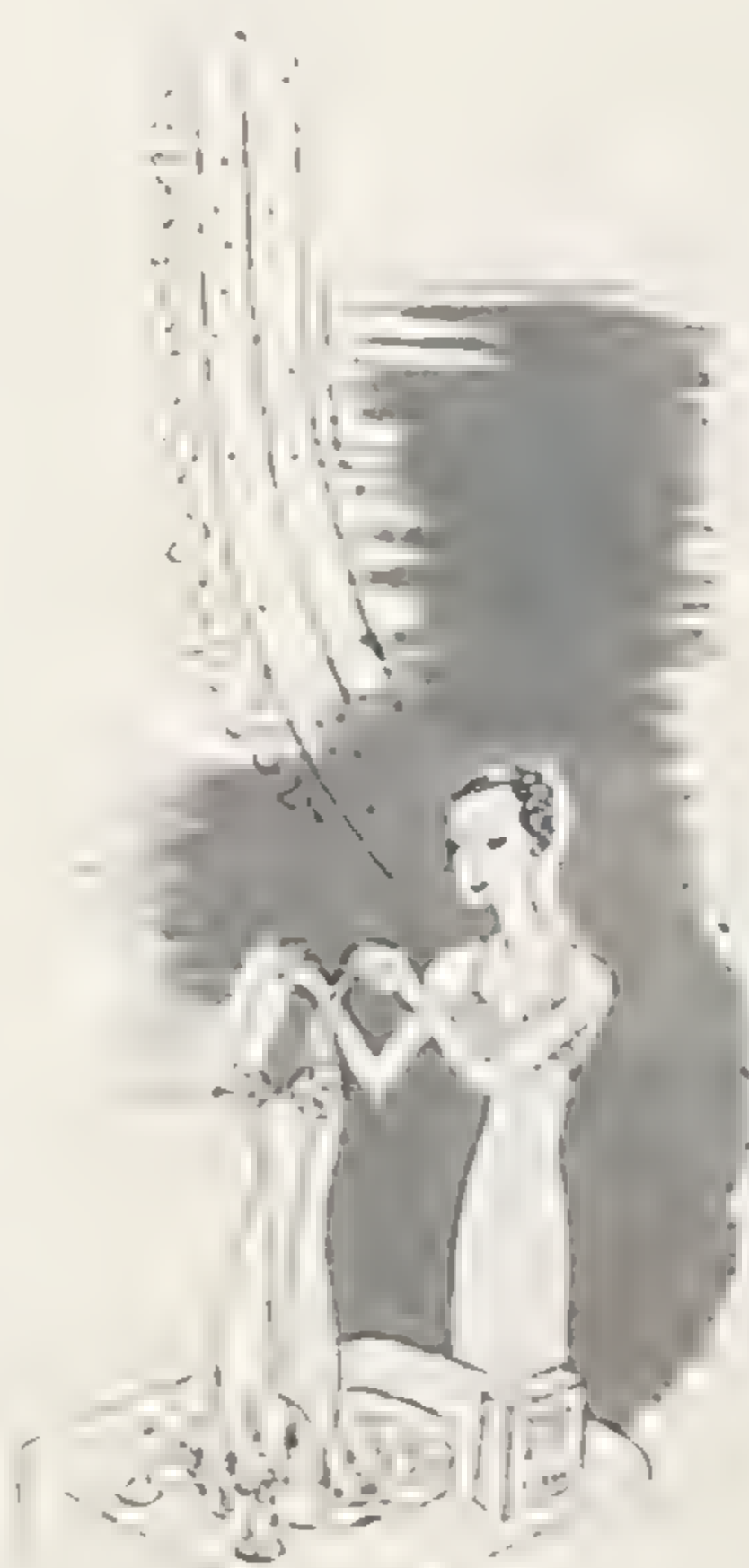
The minimum corset wardrobe consists of four; but the number varies, quite naturally, with the individual and her type of life. The minimum four are these:

Two every-day corsets, exactly alike, so that one may be given a rest, or washed, while the other is worn.

An evening corset, either a girdle or an all-in-one, depending upon your figure. (Or both, depending upon your evening frocks.)

And a sports girdle, possibly made without garters.

Naturally, if you are a sportswoman, you will want two, or three, or possibly even four of these last. (On the other hand, if you are a woman with a heavy figure, you may need not only a well-boned girdle, or two for sportswear, but a couple of all-in-ones as well, regardless of your evening supply.) Naturally, the ideal corset wardrobe shifts with the type of figure you have and the kind of life you lead. (Continued on page 74)



CORSETS NEED CLEANLINESS



KEEP AN OPEN MIND





SUMMER-TIME HORS-D'ŒUVRES



LITTLE CART FOR TALL DRINKS



DUBONNET FRAPPE



OLD-FASHIONEDS IN SUMMER DRESS

SUMMER drinking is an art in itself and deserves its own special equipment. Smart equipment, too—though it may be as simple as the crystal trays and glasses below, or as grand as the ferris-wheel on the opposite page. We show an assortment of new drinking accessories here, all of them modern and summery.

- Starting with the ferris-wheel—in deference to its splendour—, here is something to be pushed triumphantly into the garden, its baskets packed with glasses, bottles, shakers, sandwiches, and anything else to give a beautiful completeness to the cocktail hour; from Carole Stupell

- The Lazy Susan with an aluminum base (upper left), from Carole Stupell, holds hors-d'œuvres—smoked salmon, spiced mushrooms, stuffed eggs, and radish roses, all to be ordered from Henri

- The efficient little drink cart and the silver ice-bowl (large photograph, left) are from The Little Gallery. The top shelf has modern glasses from Saks-Fifth Avenue; and, below, are Swedish decanters from Orrefors, Clicquot Club Ginger Ale, White Rock, and Coca-Cola

- Just right for Dubonnet frappé are the glasses and tray (lower left) from Saks-Fifth Avenue

- And perfect for Old-Fashioneds—the glasses and crystal muddlers, below, from Alice Marks, and the crystal tray from Carole Stupell

- A new Martini mixer (opposite page) is from Olivette Falls; the glasses from Saks-Fifth Avenue; and the glass tray from Carole Stupell





SUMMER DRINKING EQUIPMENT DE LUXE

# TOAST TO SUMMER



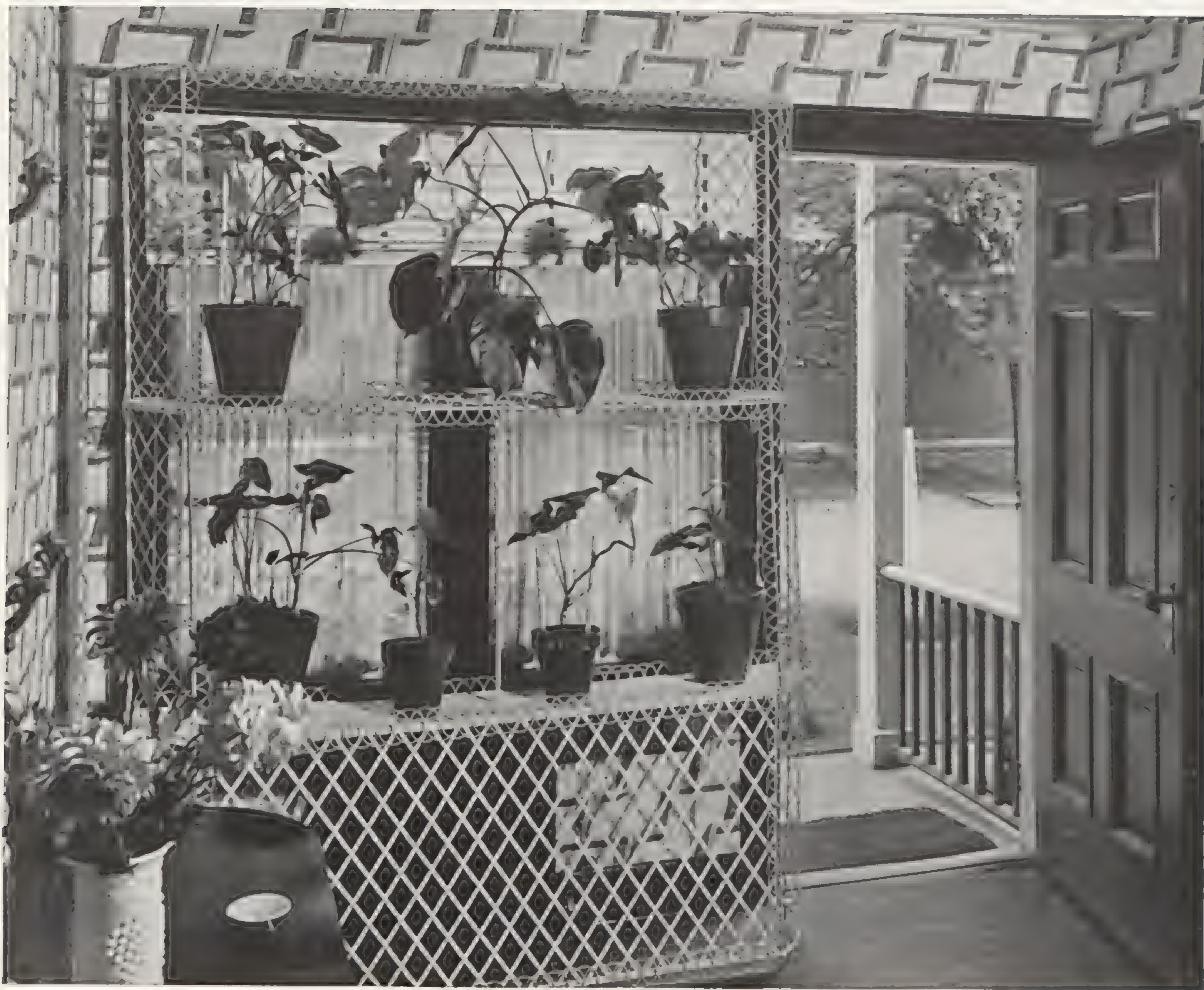
MARTINI MIXER





KTHOLM-PHILLIPS





## COTTAGE AT BELMONT

A STONE'S throw from the Turf and Field Club at Belmont is a row of white stalls with doors painted in cerise and light blue—racing colours as familiar at Saratoga as they are at Belmont. Thoroughbred horses peer out over the doors. Beyond the stables, a stretch of lawn is vivid with umbrellas that shade luncheon tables and chairs. And beyond these, a little white cottage, with boxes of red geraniums and ivy at the windows and a green door that swings open to the owner, Mrs. Graham Lewis, and the friends she brings with her to spend a day, a night, or a week-end during the racing season at Belmont. The photographs that you see above and on the opposite page are of this charming and livable week-end house, which Mrs. Lewis has made out of a plain, old-fashioned cottage that adjoined her stables. (The stables, incidentally, are shown on the opposite page.)

The entrance-hall of the house (above) has the cool freshness of a garden—green-painted floor and green-and-

white papered walls, pointed up with grey and black and the green of the plants in earthen pots on the white wire stand.

In direct contrast is the dining-room, a corner of which is shown in the large photograph opposite. Clean-cut, shipshape as an airplane cabin, this room is panelled with diagonally grained redwood, striped with bands of brass. The tables are gay with red-and-white plaid cloths and glass and silver of the most modern design. They're arranged for small groups in front of bright red leather banquettes and chairs upholstered with yellow leather.

More of the modern, brass-striped wood panels line the walls of the living-room (upper left, opposite). Salmon coloured draperies hang to the floor, which is covered with a carpet woven in blocks of taupe and brown. Fabrics in a marvellous variety of shades and textures—most of them are from Rodier—are used as coverings for the furniture, in soft contrast to the severely simple ivory stone mantel.





TONI FRISSELL

## MADAME DE ESPIL

Madame Felipe A. de Espil, the former Miss Courtney Letts, is equally well known in Chicago, Washington, and the Argentine. Her husband has been the Ambassador from Argentina for the past four years, and she is one of the most charming hostesses of Washington, as well as the author of two books



# CAPITAL LIFE

BY GRACE HENDRICK EUSTIS



TONI FRISSELL

RAINSWEPT in the winter, windswept in the autumn, heat-scorched in the summer, and divine in the spring, is Washington. Also, it is beautiful, gay, gossipy, pretentious, charming, and sometimes absurd. It ranges from the doldrums, when Congress is not in session, to such a superb and vital spectacle as President Roosevelt's inauguration.

Old residents affectionately refer to Washington as "the village." They employ this term with a mixture of pride and endearment, but would be resentful if any newcomer spoke thus of their town. However, in such a highly transient population—with new administrations, new Senators, new Congressmen, and a floating diplomatic population—a decade or so of prominent and respectable living establishes one in this category. Thereafter, one is allowed the liberties engendered by familiarity.

Probably nowhere in the United States to-day are good manners at such a premium. From calling, to placing people at table according to protocol, to being prompt, there is a code of behaviour that never varies. Unless they follow this, even the most brilliant people find difficulty in succeeding socially. This fact has its good points. It lubricates many a potential social snarl by its very inflexibility. Although expensive as to time, it creates a respect for age and for accomplishment.

Its limitations are that interesting men and women, particularly the army that is engaged in carrying out the complexities of the New Deal, are too busy working to bother with these amenities and consequently miss out on attractive parties. Sometimes it causes fine, rowdy feuds, such as the historic one between Alice Longworth and Mrs. Gann. Sometimes, too, it turns into a beating, especially for those who are always seated at table according to rank. Note, for instance, the full-vested Senators, the weary Ambassadors, whose eyes, come evening, long to rove over some fluffy morsel. Their duty at table, because of position, is bound to a sterner task.

The advent, in Washington, of President Roosevelt and his family, and the expansive coterie of the new régime, has shuffled things around considerably, although not as much as some embittered Republicans would lead one to believe. In spite of the fact that the whole social structure

has undergone its usual upheaval, accompanied by an extensive mental hemorrhage due to the refreshing informality of the new administration, the wits of the town remain in demand, no matter what their political affiliations. Many gloating Democrats may whisper behind their orchids that Mrs. Longworth's day is over, but she is always to be found in one of the many groups who prefer one tart word from her than all the honey emanating from exemplars of "the more abundant life."

Then there is Laura Curtis, battle-scarred Republican, whose political loyalty has a scriptural quality. Open-handed, beloved, unshakable in her faith that the G.O.P. is composed of unsullied gold, she holds daily court in her house and the 1925 F Street Club.

This club is a unique feature in Washington life. Started by Laura Curtis and a few friends, in a stately house on F Street, it has a membership of both men and women. Here members may dine or lunch, bringing their friends with them whenever they choose. Political creeds and nationality are not considered in its membership.

There are certain landmarks around whom the tide of social life in Washington swirls, people who live through, not because of, politics. Mrs. Robert Woods Bliss, wife of the ex-Ambassador to the Argentine, has an Old-World beauty. To her and to her husband, many artists and musicians are indebted. The three Patten sisters, Miss Mary, Miss Josephine, and Mrs. Henry C. Corbin, are at home every Sunday afternoon, and through the shadows of their superbly Victorian room a stream of people drifts. Mrs. John R. Williams, "Ma" to her friends, keen observer of human weakness and witty commentator thereon, has made successful the apartment-houses she has built. To her goes the credit of originating in Washington the first attractively furnished flats. There are Mrs. Truxtun Beale, in whose historic home the chandeliers are lit with candles; Eleanor (Cissy) Patterson, editor of the *Washington Herald*, who gives parties in both her town and her country houses that are unequalled in their judicious mixtures; Mrs. Borden Harriman, famous for those Sunday night suppers where guests must be ready, whenever called upon, to discourse on a given topic. (Continued on page 72b)



# IRELAND

## AS SEEN BY HIM

I HAD expected to find "pigs in the parlours" of whitewashed cottages and to hear "The Wearing of the Green" when I set foot on Irish soil. I was disappointed. I remember once having been disappointed when I looked in vain for romantic palaces on the shores of the Bosphorus, too. But in this case, the fact that there were no misplaced pigs and that all the singing was about blue or orange (denoting quite unsolvable political convictions), instead of green, was more than made up for by all of the many other enchanting discoveries.

The first discovery that anybody makes in Ireland is that nothing is supposed to be done to-day that can be put off till to-morrow. Not even the trains are in a hurry. If you don't put yourself into the same mood, you can't possibly enjoy Ireland or the Irish. The best way to begin, if you should be going via Holyhead and Dublin, is to go into the restaurant car and sit down to the breakfast served in the Cork Express. Porridge, fish, bacon and eggs, coffee, toast, all kinds of breads—and all of it all over again if you want it. Then settle down and talk politics with anybody in the train, for every one is ready to talk—especially about politics. And when you're done, you needn't be in the least upset if you don't understand anything about it at all—because no one else does either.

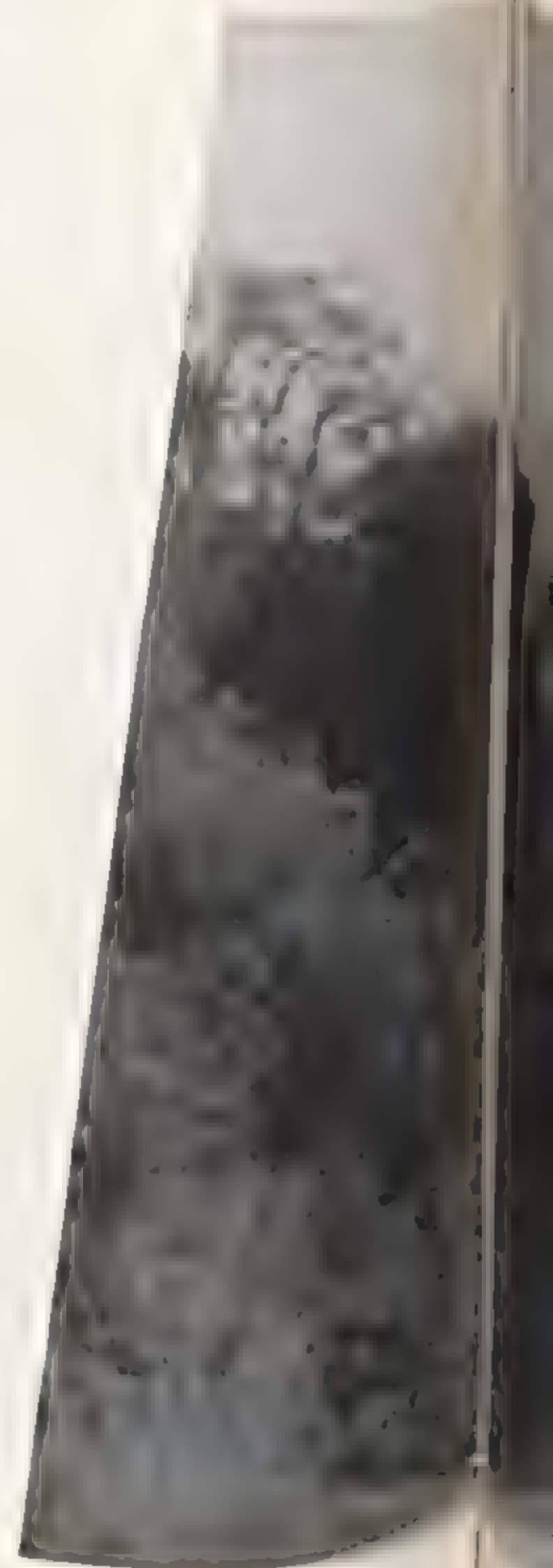
Lismore Castle is a lovely jumping-off place for an Irish adventure. It's heavenly and romantic. Formerly the Irish seat of the Duke of Devonshire and now the country house of Lord and Lady Charles Cavendish (Adele Astaire), it has the most beautiful beech-tree in the world growing right in the middle of a big square courtyard—which is slowly, but surely getting too small for it. From the drawing-room windows, there is one of the most beautiful views that I have ever seen—of a lovely valley, with the Blackwater (the best salmon stream in the British Isles) flowing below. The view gives that same breath-taking feeling that all visitors have when first looking out of the windows at Dunrobin Castle in Scotland and seeing the gardens and sea far below. In fact, Lismore can be compared to Dunrobin and Belvoir, the castles of the Dukes of Sutherland and Rutland. All three castles were greatly added to about seventy-five years ago when, I imagine, the three richest dukes of England vied with one another in a show of feudal splendour.

All of the English and Irish castles are architecturally interesting, as, for the most part, they are Victorian, rather than mediaeval conceptions of feudalism—and therefore habitable. The fact that parts of most of the castles are of the eleventh century or thereabouts (as at Dunrobin) is not very noticeable, since the grand and splendid parts in which one lives are all of very recent date. Whoever heard of a castle with huge, splendid plate-glass windows, bedrooms with dressing-rooms (that have now been turned into bathrooms), and a modern sense of planning? It was left to the Victorians to give feudal splendour a spaciousness combined with a cosy touch. The greater part of the Duke of Sutherland's famous Dunrobin was added about 1850, and the façade is a copy of a château in the Loire. From one of the corridors along an inner courtyard can be traced the original castle, very venerable, but very insignificant compared with the splendours of the stairway and the reception-rooms of the modern part. And the same is true of Lismore, where the banqueting hall was conceived by the last Duke but one. But these Victorians knew their stuff and, in all innocence, created towers and tessellated façades that have given Hollywood its finest inspiration.

All this part of the country—County Waterford, in southern Ireland—is famous (Continued on page 63)



LISMORE CASTLE, THE COUNTRY HOUSE OF LORD AND LADY CHARLES CAVENDISH







JOHN McMULLIN



THE VISCOUNT ADARE AT "KILGOBBIN"



THE VISCONTRESS ADARE (NANCY YU'ILLE)



LORD AND LADY CHARLES CAVENDISH AT LISMORE



"KILGOBBIN," THE ADARE FARMHOUSE



# ACCESSORIES TO BEAUTY



• The Marquise de Brissac (sketched at the upper left) steals the spot-light with her comprehensive evening case by S. T. Dupont. It's of rich black enamel, with her name, Jeanette, scrawled in gold across the lid. In the photograph directly below the sketch, you see a close-up of the case. Lighter, cigarette compartment, lipstick, powder, comb, and coin-purse—all tucked in, ready for a whirl

• The Comtesse de Beauchamp owns two of the Reboux hat model shown in the photograph directly below: a black antelope version for formal afternoon occasions, with the black feather fantasy careening backwards, as it is shown, and a brown felt one for informal daytime wear, also trimmed with a capricious bit of plumage

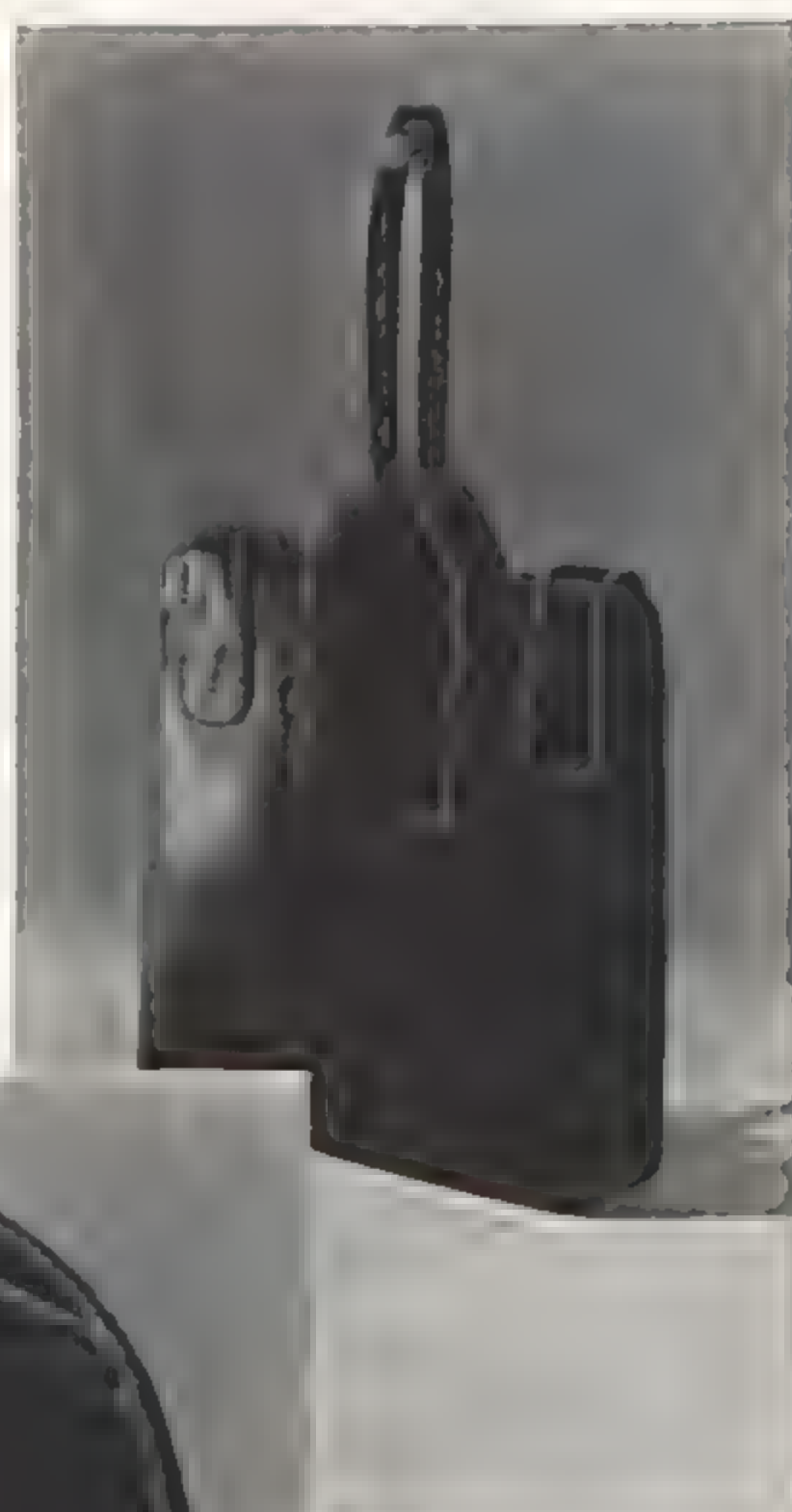
• Patou's enchanting little cape of blue coq breast feathers is light as thistle-down on the shoulders of Comtesse Guy de Gabriac (sketched below), who is wearing Patou's blue evening dress and peering into her jewel of an evening case by Ostertag. In the photograph below, you can see this case—an oblong gold box, with her crest on top, surrounded by sapphires, and a clasp set with sapphires

• The perky flower in the linen pancake beret shown directly below is subject to your midsummer whims. With or without the bloom in the ribbon band, the beret is still a triumph; from Hattie Carnegie. Worn with it is a grey wool dress, simple and superbly tailored; Hattie Carnegie's Ready-to-Wear

• Heavy stitching, as thick as the stitching on a riding-saddle, is the only trimming on the pair of brown leather bags below. The first has a handle cut all in one with the bag; the second, a strap to hang over your arm. Both of them are perfect for town wear, and both are to be had from Hattie Carnegie



NELSON

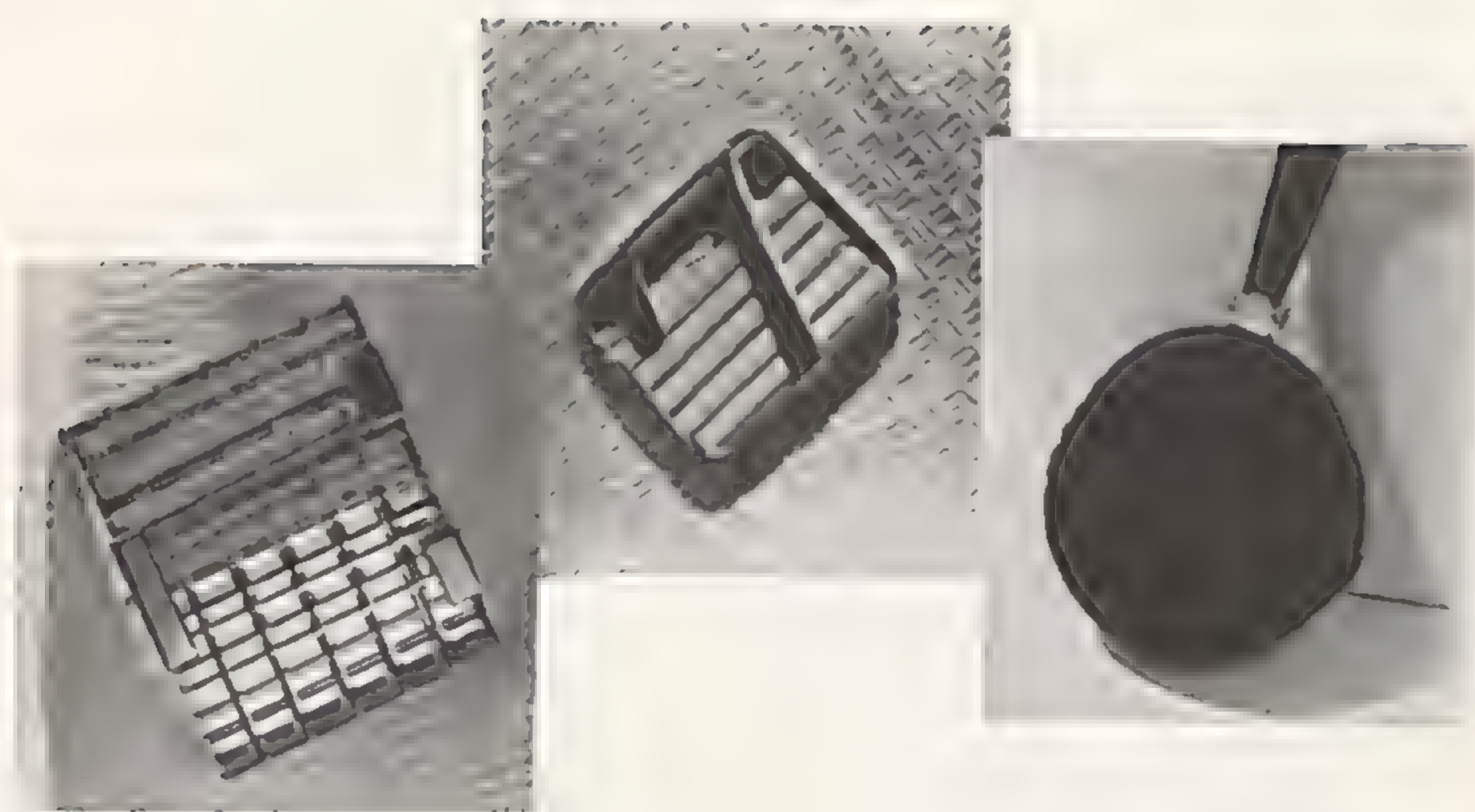


HORST, PARIS



POTTIER, PARIS





- Baby bricks of clear glass build the sparkling cigarette-case shown at the left, above. Behind this modern façade, there's room for a score of smokes. The second case is of crystal-clear glass, banded with gold metal. At a glance, you know when it's time to re-fill. Both cases from Hattie Carnegie
- (Third, above) From a foot-long handle, Schiaparelli hangs a black suède hand-bag, pudgy and round as a melon. Bergdorf Goodman has it
- The black satin evening case (right) snaps up flat as a bill-fold, with the usual cargo of gadgets. You can stuff it, however, for the white satin-lined compartments have an amazing accordion-like capacity; Bergdorf Goodman
- The lady at the upper right is wearing one of those difficult-to-find town prints that are dark, but gay and cool to see. It's a Schiaparelli model, in a green-and-black "Normandie" print, with the short sleeves that make existence in town bearable. Schiaparelli made the hat, too, of black leghorn, broad-brimmed and becoming. Both are from Altman



NELSON

- The gold and silver loot directly above is all designed by Helen Hughes Delaney. The barbaric African bracelet at the upper left is of heavy gold and terribly effective with summer costumes. There's a scarf-pin to match the corrugated bracelet, as well as a mad miscellany of other pins in the form of deep-sea life and a gold tee. Saks-Fifth Avenue has them
- The Indian serenade at the left is the Hon. Mrs. Reginald Fellowes in her exotic printed sari from Schiaparelli. She's clasping in her hand an evening box designed by Herz, which is shown at the far left, together with Alex's wooden fan. The case has a sandalwood top, to match the fan
- Herz made the magnificent brooch (directly left) for Mrs. Woolley-Hart. It's of crystal, cut with luscious curves and much less angularly than modern jewels have been hitherto. (Many women are having their jewels reset in this fashion.) The fronds are diamond-studded; the centre is an emerald





# DESIGNS WITH DOUBLE LIVES



7073

FOR PRACTICAL DRESSMAKING



7077

**R**EPEATEDLY, in this business of designing clothes, we discover a model so fundamentally good in line and fashion that it is a sheer waste to offer the design in but one version. Four of these paragons are sketched on these pages. In some cases, a long skirt or a different sleeve has done the trick. In others, a radical change of material.

- Frock No. 7073 started out to be a dream of a dinner-dress for informal summer evenings, or for Sunday-night suppers in the autumn. All of the fulness of the skirt is pulled to the front; the neck is draped and buckled in an interesting and flattering way. The palest of green silk triple sheer from Belding Corticelli is the fabric. Dock the skirt, choose a dark fabric such as Stehli's Heavy Spiral Crêpe, and you have a "first" autumn dress to wear with your furs for shopping and afternoon wear. Designed for sizes 12 to 40





387



7080  
6810

7080  
7073

BACK VIEWS OF THESE MODELS ARE SHOWN ON PAGE 75

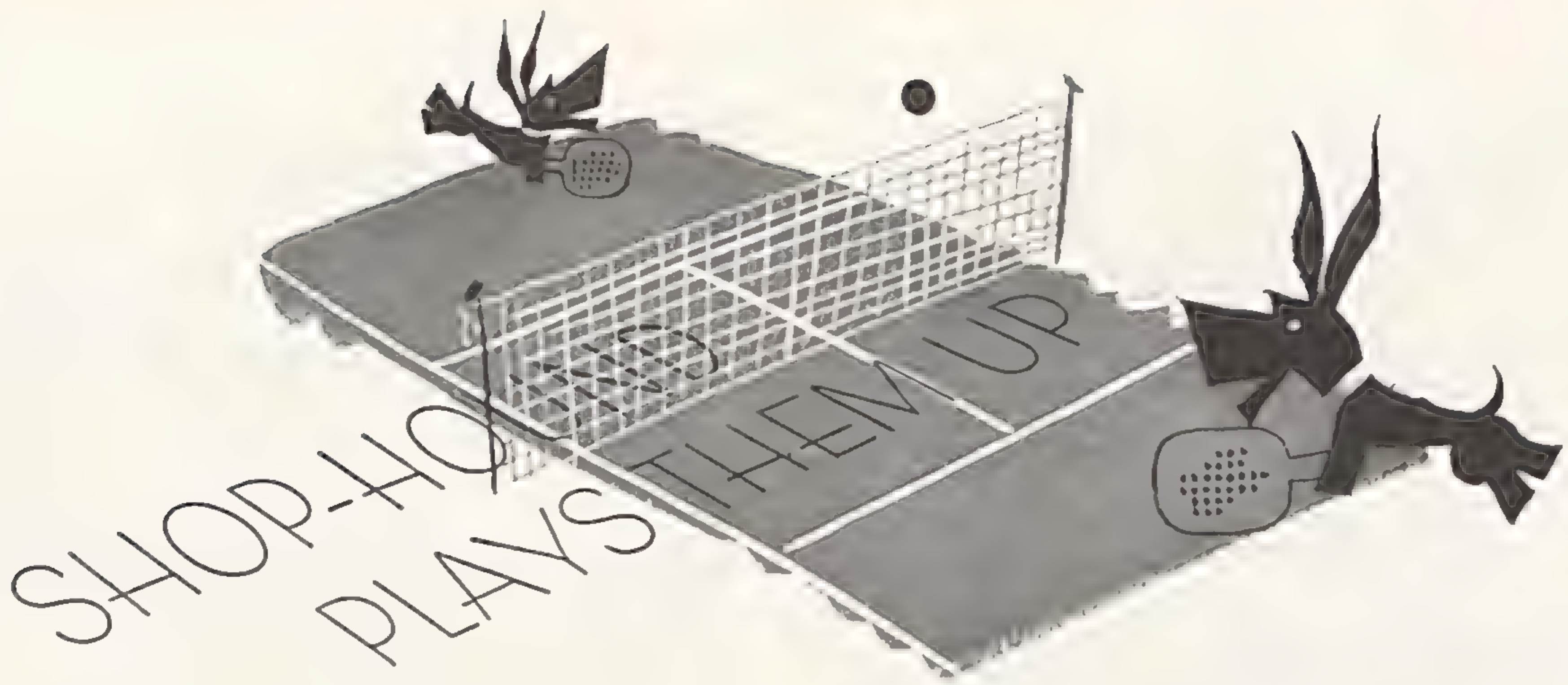
• ENSEMBLE No. 7077, on the opposite page, can be the rugged, sporting costume you'll want for football games and motoring. The swagger coat has an exciting back—a wide, graduated panel ending in deep pleats that kick out in a jaunty flare. The military cape collar buttons snugly at the throat. Underneath, there's a one-piece frock with a skirt that flares slightly to balance the line of the coat. For this costume, a Forstmann woollen, checked in beige, yellow, and brown makes the coat, while the dress is of plain brown wool, soft and spongy in texture.

Or, this same ensemble can be strictly for town, simply by making it of a lighter wool. In this version, the collar is unbuttoned, to flare out in wide lapels. Forstmann's crêpy woollen, in dull sage-green, is the material. This ensemble is an "Easy-to-Make" model, and it is designed for sizes 12 to 42

• FROCK No. 387, in the version at the left, is one of those slim-lined wool frocks that are indispensable for the first cool days. The skirt, slim but flaring, has an insert in front for smart fulness. Of Walther's novelty dress wool, in brown-and-green. The same design is used for the second frock, formal enough for afternoons. Revers on the hips and bell-shaped sleeves are the details that transform. Of Cheney's Alba Sheer, in green. Designed for sizes 14 to 42

• JACKET No. 7080, combined with Skirt No. 6810, picks up a tired wardrobe. Both are of Forstmann's Coolaine, with the jacket in a pastel shade; the skirt, dark. With the same jacket design and the long-skirted version of No. 7073, the evening dress is yours for the making. Peasant sleeves and a belt are the magic touches. Of Doherty Brothers' metal-dotted white silk taffeta. This model is designed for sizes 12 to 42





Summer-time may be playtime for practically everybody—but not for Shop-Hound, who continues to hot-foot it from shop to shop over the blistering cobblestones of Gotham, nosing out good buys. Still, even a dog's life has its compensations, and one of mine is to turn into Abercrombie and Fitch's occasionally for a pleasant game of Lawn Cricket, which this shop has imported—perhaps inspired by the Jubilee atmosphere. But you don't have to be English, or even an Anglophile, to enjoy the game, which is as good on the beach as on the lawn, and any number of people, from two up, can play. The sets are very authentic and very handsome indeed, and cost approximately \$10.

Another good game at Abercrombie and Fitch is Paddle Tennis—played with wooden paddles (the best ones are perforated) and a soft rubber ball, in a space one-fourth the size of a regular tennis-court. But don't think, for that reason, that it's only one-quarter as strenuous as tennis, because you'll have a rude awakening. Paddle Tennis is anything but a parlour game, although it can be played indoors as well as out, and it requires all the skill and speed of tennis; but what it doesn't require is a tennis-court that has to be rolled, dragged, sprinkled, and agonized over. These sets, complete from net to tapes, are all packed away in sturdy wooden cases, for about \$15.

Perhaps you've been to California recently. If so, you've probably played Carlo, the gambling game that has California in its grip. It's a game of chance, pure and simple, with something of the same fascination as roulette; and the odds have been worked out so that you have just about the same chance of winning. (If—and I've often had grave doubts about it—there is any chance of winning at roulette.) Any number of people can play. The equipment consists of a shaker full of coloured balls, like marbles, and a layout cloth which fits nicely on a card-table. Macy's has Carlo, which is put up in an attractive blue-and-white container, for less than \$5.

Speaking of tennis, I've discovered two things at Alex Taylor's (22 East Forty-Second Street) that ought to flood the hearts of tennis-players with sunshine. The first is a tennis-ball conditioner, for which there has long been a crying need. If you're the owner of a tennis-court that acts as a magnet to all the players within a radius of ten miles, this little machine, costing only about \$5 to begin with, will pay for itself umpteen times over in one week-end. You take your worn and haggard old tennis-balls, give them the works, and watch them come out all refreshed—covered with nap, and full of life. (But don't ask me how, or why, unless it's all done with mirrors.)

The second discovery that I made at Alex Taylor's was a tennis visor, made of linen and priced around \$1. It is, like all tennis visors worthy of the name, cool and efficient; but it doesn't give you that hard-bitten, ruthless, do-or-die look. In fact, it's actually quite flattering. And while we're on the subject of Alex Taylor's, this shop certainly sees all and knows all about fishing-tackle. Whether you're a "compleat angler" or a rank amateur, they can arm you to the teeth—for either the deep and dark blue ocean or the babbling brook. Complete fishing outfits with most of the fixings start as low as \$5, so there's hardly a fish anywhere that can feel safe.

Mademoiselle Nevarte, of Chez Nevarte, 665 Fifth Avenue, started her career as a milliner quite unexpectedly. She was invited to a luncheon on Long Island with forty-five other women, and, having been a costume designer for the Paris stage, she was asked to make a few impromptu remarks upon the Art of Clothes. So Mademoiselle Nevarte proceeded to give a sort of illustrated lecture; she took each of the women at the luncheon, one at a time, and analysed her costume—what was wrong about it, what was right, and why it suited her—or didn't suit her. Especially she hit the nail on the head (if I may be permitted) in the matter of hats—and did it so constructively and (Continued on page 72)

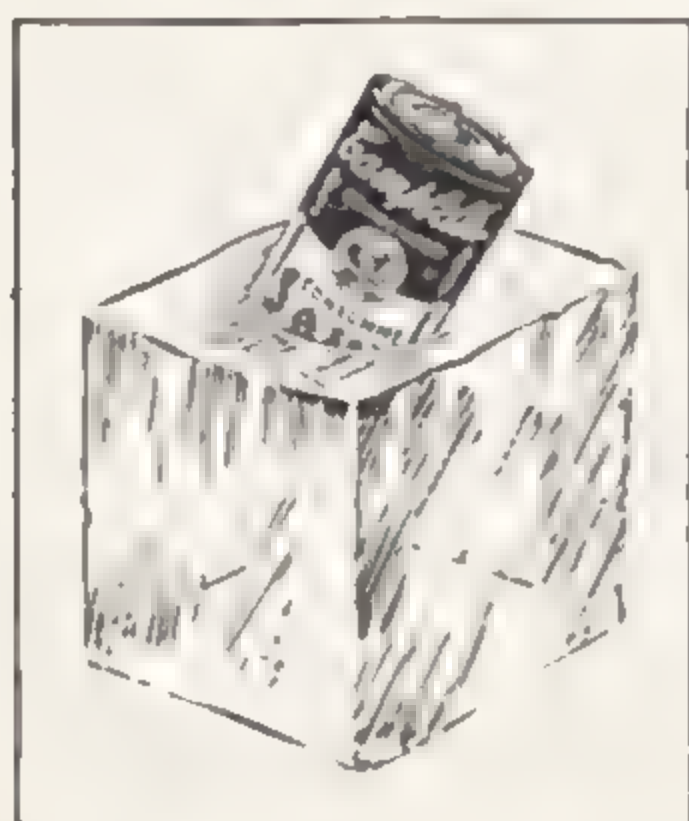


# Consommé

## THAT JELLS

*right in the can*

... on ice



... in your refrigerator



SOME like it hot, some like it jellied . . . but either way, Campbell's Consommé is reminiscent of the brilliant hotel and the smart restaurant . . . bringing to your home table the sparkling invitation, the bracing invigoration of as tempting a consommé as you ever enjoyed . . . and it's real summertime news to learn that such a delectable Jellied Consommé may be "ordered" from your own refrigerator!

This season when you entertain or when you seek to make the family table more enticing, you can serve Jellied Consommé with no tax upon your home kitchen . . . For Campbell's Consommé jells right in the can, in the refrigerator . . . So serving it is simplicity itself . . . a convenience appreciated by every hostess and meal-planner.

The true, the unmistakably *right* Consommé is a chef's soup . . . Skill, training, an exquisite sense of balance are required . . . Long, slow, patient simmering to give full strength and richness to the beef broth . . . Seasoning deft and sure to give the perfect flavor . . . Just as Campbell's make it!

*Priced the same as the other Campbell's Soups at your grocer's*



*To serve JELLIED* . . . Place the can of Campbell's Consommé, before opening, in your refrigerator for at least four hours. Then open the can and place the jellied contents in chilled cups. Serve immediately.

*To serve HOT* . . . To the contents of Campbell's Consommé can add one can of cold water; heat to *boiling point* and serve. Salt to taste.

LOOK FOR THE RED-AND-WHITE LABEL

# Campbell's

*On the air!*

"HOLLYWOOD HOTEL"

Starring DICK POWELL!

In a full hour dramatic musical revue with famous radio and moving picture stars, Raymond Paige's Orchestra and the Hollywood Singers — broadcast direct from Hollywood, California.

C. B. S. Coast-to-Coast  
Fridays—9 to 10 P. M.—(E. D. S. T.)

# CONSOMMÉ





## for clean, sound teeth . . . remove FILM this special way

SCIENCE issues a warning . . . that the fate of your teeth may rest on what you do to remove film! Dare you risk ineffective methods when film may lead to such serious consequences? Can you afford to trust precious tooth enamel to any but a special film-removing dentifrice?

21 years ago a group of men discovered a scientific fact known to comparatively few—that film should be removed if teeth are to be kept clean and sound, if gums are to remain healthy.

A special formula was devised. Since then it has been constantly improved with one thought in mind: to remove film safely. Today, Pepsodent is known as the "special film-removing tooth paste." It has been proved unexcelled in the way it removes the film that glues decay germs to teeth. Millions know how

it polishes teeth to natural brilliance. Other dentifrices may promise film-removing action. But are they equally effective? Can these other kinds remove film with the same safety?

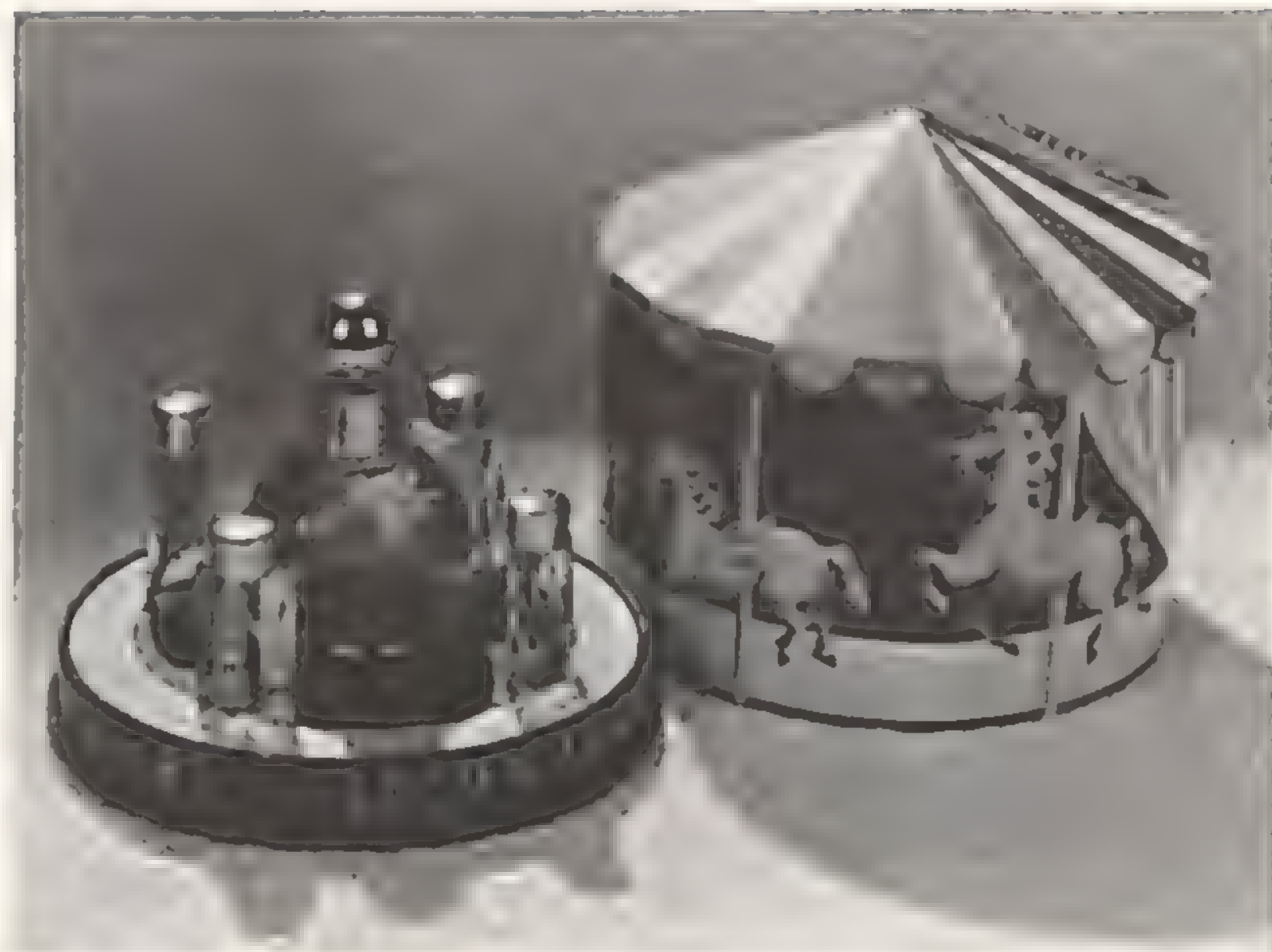
### Pepsodent is SAFE—effective

In fair and unbiased laboratory tests, it was shown that Pepsodent's special polishing material was the softest—and therefore safest . . . of 15 leading tooth pastes and 6 leading tooth powders. Pepsodent contains no grit, nothing to harm the teeth.

Use Pepsodent Tooth Paste twice a day, see your dentist at least twice a year.

**10% more Pepsodent**  
in the new tube—dealers are  
selling it at  
**a new low price!**  
**YOU GET MORE! YOU PAY LESS!**

**PEPSODENT** the Special Film-Removing Tooth Paste



Lucien Lelong's "Carrousel" is a miniature French merry-go-round until you remove the top, whereupon you discover four little flacons of the Lelong perfumes and a globe of eau de Cologne

## DISCOVERIES IN BEAUTY

BELOW, at the left, you may observe one of Coty's newest gestures in the way of a beauty kit, very handsome and complete, including generous sizes of Coty Liquefying Cream, Tissue Cream, Skin Tonic, and Foundation Lotion in one compartment, and rouge, lipstick, and a special box of Coty Face Powder in another. But this kit is by no means all! There is another Coty kit, known as the Gadabout, which will find its way into innumerable suitcases and *cabañas* this season, for it is a marvel at its price of about one dollar. It has the Cleansing and Tissue Creams and Skin Tonic and Lotion all firmly entrenched in little niches so that they won't do any gadding about on their own account, once the kit is in your week-end bag.

Then, there is another Coty brain-wave, the "Stow-Away" (full of names, these people!), which is a perfect solution for carrying perfume in your purse. The Stow-Away is a bakelite cylinder in which a slim vial of perfume is encased, with a dropper-fastened in the screw cap. The whole business is leak proof, you can buy it filled with the most popular Coty fragrances, it can be refilled by dram bottles of Coty scents or from the

large bottle on your dressing-table, and it costs but a pittance. Feeling as we do that having perfume immediately available when the spirit moves you is almost as important as having a lipstick or mirror, the Stow-Away comes as an answer to prayers. These items are now in your favourite shop.

• In the photograph above, you behold the result of one of Monsieur Lucien Lelong's touches of whimsy. While you may consider this, at first sight, as something to enchant the children, you will become attached to it for yourself, the more you look at it. There is something engaging in anything as foolish as making a carousel of perfume! Another decorative Lelong bit is the Thin Baguette, a new number in the series of vanity-cases that everybody loves. In fact, the story goes that, once possessed of a Baguette case, nothing else will ever quite do! This newest version is thin, with scroll edges, and carried out in the charming colours and with the excellent mechanism that characterize all the Lelong cases. The Thin Baguette is encased in an envelope of supple suède, one of those gestures that succeeds in achieving great ton.



• Coty's new orange-and-cream kit is a veritable miniature dressing-table with creams, lotions, and make-up in compact space at little price

• Corday's "MirroStik," conceals a mirror, which automatically opens when the top is lifted. The cases are in black, red, or blue





# "Doctor, how do Skin Faults first Begin?"

**AN INTELLIGENT QUESTION AUTHORITATIVELY ANSWERED—**

## 1 What causes Lines?

Lines result when the *under* tissues grow thin and wasted, and the outer skin does not change correspondingly. It falls into tiny creases—the lines you see. To help this condition, the nutrition of the under tissues must be stimulated.

## 2 Are Blackheads just Dirt?

Blackheads are due to clogged pores. Most often, this clogging comes from *within the skin*. Overactive glands give off a thickish substance that clogs the pores. The tip dries. Collects dirt. Proper cleansing will remove the blackhead. Rousing treatment of the under tissues will prevent further clogging.

## 3 What makes Blemishes come?

"Blemishes" are the final stage of blackheads. They form when the clogging accumulation in the pores presses on the surrounding *under* tissues and causes inflammation. They are avoided by removing the blackheads that cause them. When blemishes are many and persistent, a physician should be consulted.

## 4 Can Coarse Pores be reduced?

Pores are naturally smaller in some skins than in others. They become enlarged through being clogged and stretched by secretions from *within the skin*. They can be reduced by removing the clogging matter and keeping the skin free from further clogging.

## 5 Is Dry Skin a Sign of Age?

All skin, as it grows older, becomes thin and dry, as the *underskin* loses vigor and the glands produce less oil. Dry skin is helped by the use of penetrating oils and by restoring the oil glands to normal activity. Excessive dryness demands medical care.

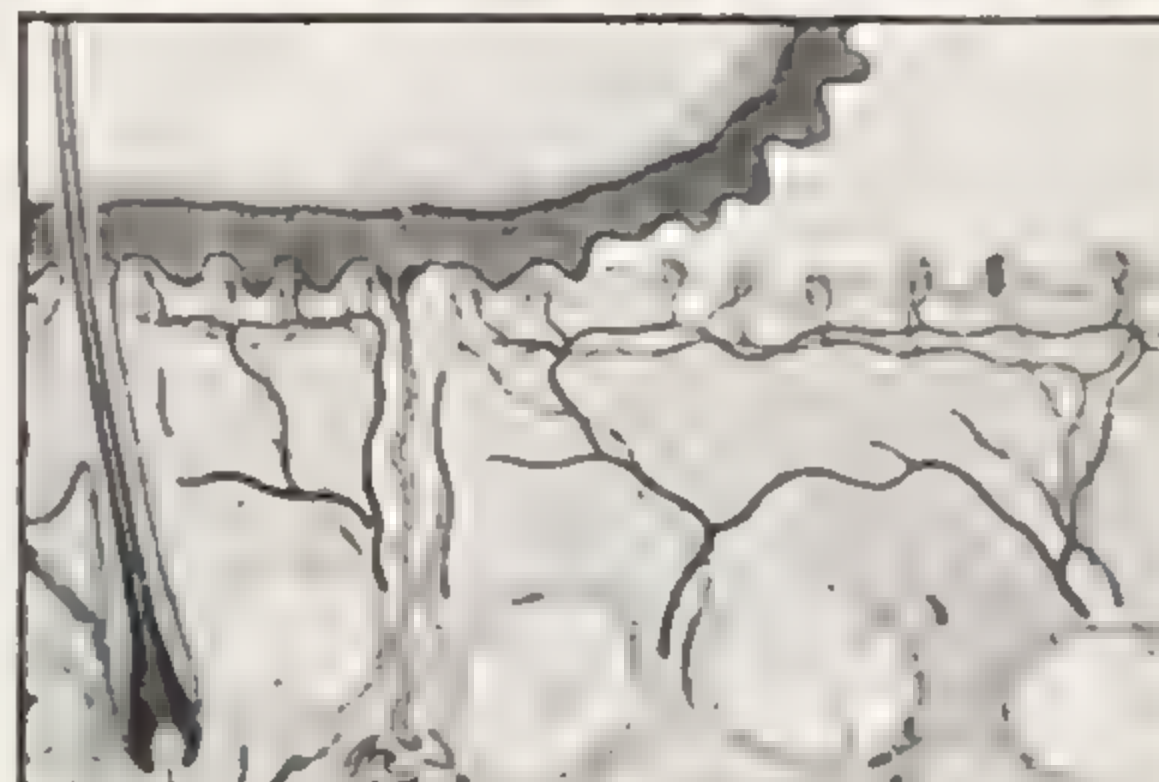
## 6 When do Tissues start to Sag?

Rarely before 30 to 35. Then, the rounded contour is lost—notably in neck, chin and cheek line, and under the eyes. Here the skin sags, due to loss of tone in the fibres *underneath* the skin. To avoid sagging, keep the under tissues toned.



### The Underskin— where Skin Faults begin

If you could see into your underskin, you would discover a network of tiny blood vessels, nerves, fibres, fat and muscle tissues, oil and sweat glands! On these depends the beauty of your outer skin. When they grow sluggish, look out for blackheads, coarseness, blemishes, lines—wrinkles!



Mrs. Richard Godney says: "Pond's Cold Cream leaves my skin smooth. I am never bothered with blackheads or blemishes."

## Keep Under Skin Active to keep Skin faults away

**YOU SEE**, from the authoritative answers above, skin faults have one thing in common. They practically all begin in your *underskin*.

No matter what the fault, its important needs are keeping the *under* tissues vigorous and the skin *clean*.

Through these two means, Pond's Cold Cream has cherished the beauty of the most fastidious women in the world. For Pond's actually softens lines. Wards off blemishes, blackheads. Makes coarse pores less conspicuous. Firms aging tissues. Softens drying skin. It does these things by means of its deep-skin cleansing and its invigorating effect on the *under* layers of the skin.

**EVERY NIGHT** before retiring, cleanse your skin deep with Pond's Cold Cream. Its specially processed light oils sink deep, flush away every particle of dust, make-up, skin impurities.

Cleanse again, patting the cream in briskly to rouse the circulation, stimulate the oil glands, invigorate the newly cleansed tissues.

**IN THE MORNING** and in the daytime before making up, freshen with Pond's. You will be rewarded with the satiny texture that holds make-up evenly—the radiance of a skin kept clean and invigorated to its depths!

Try this famous cream for just a few days. See what new beauty it will bring to your skin—what freedom from skin faults. The coupon, with 10¢, will bring you enough for nine treatments, together with generous samples of other Pond's beauty products. Pond's Cold Cream is absolutely pure and entirely free from germs.



**MRS. GEORGE BOLLING LEE of VIRGINIA** beautiful and distinguished wife of the grandson of the illustrious General Robert E. Lee, says: "Pond's Cold Cream completely erases lines, keeps my contour firm and lifted. I use it every night to cleanse my skin. It seems to lift dust and grime right out of my pores."

### Mail this Coupon—for Generous Package!

POND'S, Dept. G56, Clinton, Conn.

I enclose 10¢ (to cover postage and packing) for special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder.

Name \_\_\_\_\_

Street \_\_\_\_\_

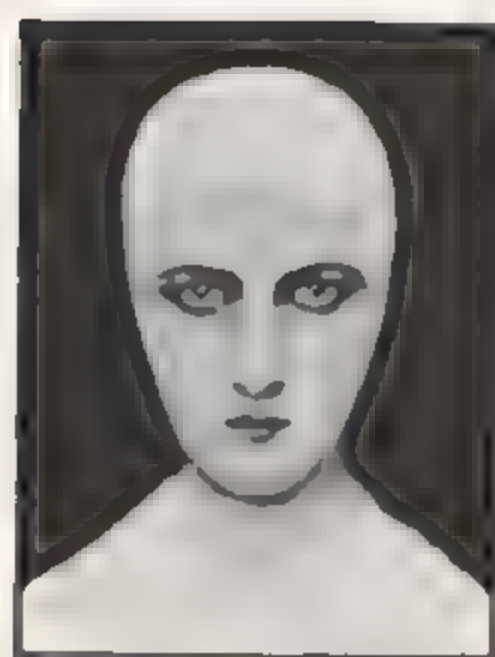
City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1935, Pond's Extract Company



# Elizabeth Arden's Sun-Pruf Cream Prevents Burning!

*It's smarter not to be a martyr to the sun!*



● *Ardena Sun-Pruf Cream* prevents burning. Applied lightly, it enables you to achieve a rich, uniform tan. Applied lavishly, it preserves the natural color of your skin. And the best of it is, it's completely, neatly invisible. \$1

*Ideal Suntan Oil* keeps your tanned skin soft and supple. \$1

*Ardena Protecta Cream* in rachel shades is a joy. It's waterproof and definitely prevents freckles. \$1.50

*Summer Shades of Illusion Powder* are perfect for summer skins. If you want to look tanned, try *Mat Fonce* and then a slight flurry of *Rosetta Bronze* for day. For evening, you'll adore the effect of bright *Lysetta* glowing under a dusting of *Mat Fonce*. Travel size: \$1.75. Regular size: \$3

Elizabeth Arden

6 9 1 F I F T H A V E N U E

© 1935 EA

## IRELAND

(CONTINUED FROM PAGE 58)

for the beauty of its scenery. Not far away is the lovely port of Queenstown and the little town of Tramore, well known for racing. And all about the countryside are lovely romantic late Georgian houses that have a peculiar beauty in Ireland, because they show an unexpected turn of mind. The Villiers-Stuarts' drawing-room at "Romana" is the most heavenly shape of room imaginable—a large oval with squared-off ends. It is papered with a gold-and-white Regency paper that gives the same thrill as when you discover an unknown document in old silk. There is a colossal chandelier that is also an "unknown model"; the console tables were painted by Angelica Kauffmann, the carpet was made for the room, there are two huge marble mantelpieces of lovely Adam design, and the long windows look over wild scenery with river and woods.

All Ireland is full of beauties of this sort, amid more or less wild surroundings that seem even wilder because one scarcely ever sees a motor-car on the road and so has the impression of being back in the age of the horse-drawn vehicle. Indeed, Ireland is still very much of that period. "Come and spend the day and bring your knitting" is the neighbour's idea of a casual call, and actually, if you are expected to dine, they say "Bring a change with you"—for going to dine with an Irish neighbour may very well mean arriving at tea-time.

### RACING AT TRAMORE

A day's racing at Tramore is passed in this spirit. At this lovely little town at the edge of the sea, there is a famous race-course (when it's not being used for racing, it is the golf course), and here in August there is a four-day race-meet that is known as "the Ascot of Southern Ireland" and that is the scene of unequalled gaiety. At the hotel of the place, spirited Irish gentlemen have been known to ride horses right into the lounge and pretty well break up the place, in consequence. But nobody cares; the landlord is paid his bill for damages, and the hotel is redecorated (this, I understand, takes place once a year).

These country races are more fun than most races. All the gentry turn out and look very picturesque, because fashions here are just as real as anywhere—at this moment, the fashion is for red-and-white checked tweeds. Not only do many of the women wear suits of this, but some of the men have jackets of it, as well. And had Schiaparelli been with us, she would have had two very hot inspirations dished up to her on the spot, for Sir Ernest Goff, Ireland's gentleman jockey, wore over his blouse, between races, a loose jacket made of blue-and-white spotted silk with scarlet sleeves; and a jockey from some well-known stable wore a white pull-over sweater with large spots as big as a half-crown piece embroidered in raised wool. (I made a mental note to tell Schiaparelli as soon as I saw her.)

We stayed to dinner at the famous Tramore hotel—without having brought "a change." To my disappointment, nobody rode a horse in to dinner. But after the races, I saw my

first jaunting-cars—very unpleasant riding, but I am told good for the liver—waiting for fares. During the races, I was given the tip to follow the children when making bets, for all the children in Ireland are race fans and bet just like the grown-ups—and you should see them cash in at the end of a race! I believe that they get the tips straight from the horse's mouth. Another surprise that day was in the form of a monument along the roadside, put up some thirty years ago to the famous greyhound, "Master McGrath," who, as you may know, is the sire of all full-blooded greyhounds—and as somebody remarked, the beginning of Charlie Munn's fortune.

### "ADARE" IN LIMERICK

To get from Lismore in County Waterford to Adare in County Limerick—a distance of sixty miles (leaving at "half-eight" in the morning)—takes the best part of a day, if you go by train. I changed three times, and whiled away the time with conversation on politics and local gossip. Everything is dated after or before "the troubles." That phrase stands for the whole of Irish thought, philosophy, legend, and romance. Those "troubles"—the Irish rebellion, which started on Easter, 1916—what I didn't hear about them! But there are no troubles in Ireland that can't be suspended for a day's racing or hunting. Often during the actual "troubles," the hounds near Lismore found themselves in between two armies and right in the thick of the fighting.

Adare is a famous beauty spot. The park of Lord Dunraven's Irish seat has a trout-stream, three ruined abbeys, and a ruined castle (and here one can see on what scale castles of the Middle Ages really were). There is also a Manor House—it seems to be the fashion to call it hideous, but I do not find it at all so; but rather Gordon-Craig-like in certain parts. The Park, which is also a golf course, is a dream, and the ruins and beautiful stone bridges add a romantic touch.

In the village, the Dunraven Arms is a charming little hotel and is not only a boon to the motorists who pass that way to Killarney, but a lovely retreat for hunting, shooting, and fishing. And as it is run by the Adares, it is packed with their friends for the hunting.

### "KILGOBBIN"

Lord and Lady Adare (he is the Earl of Dunraven's heir, and she was Nancy Yuille of New York) live in a charming farmhouse called "Kilgobbin," which has just been redone by Lady Adare. Every room has a bathroom. (But lots of Irish houses now have bathrooms, for, after "the troubles," many of the houses were rebuilt by the British government and, from the point of view of convenience, were greatly improved. The drawing-room is in green and white, and Lady Adare keeps it full of blue flowers. The gardens at Adare are wonderful, with their incredibly high stone walls, which the Lord of the Manor had built during a winter of great distress among the peasants more than one hundred years ago, to give (Continued on page 80)



# Dude Snapshots



● (above) Mrs. Francis H. McAdoo, who has deserted the quiet of New York's East River for the old West, snapped as she focuses her camera from horseback.

● Air. Altitude. Sagebrush. Rugged canyons and tall peaks crowned with powder-puff clouds. Forest silences. Crackling roundup fires. The trek of the East is out

to friendly country—Dude Ranch Land, where the Stetson hat, high-heeled boots and blue jeans supplant store clothes, and the camera becomes indispensable.



● (left) Roxanna Haynes and Jane Chase Goodsill are caught by Mrs. McAdoo as they get acquainted with one of the pintos before saddling up for the morning ride.

(below) Fancy roping act! Mrs. McAdoo snaps a cowboy tuning up for a local rodeo.



● (below center) Wrangler No. 1. Better known as "Larry," officially as Irving H. Larom, owner of Valley Ranch, is snapped by Mrs. Erhart on a pack trip.



● (left) Mrs. C. Huntington Erhart, formerly Katherine Kent, of New York, who summers at "Valley," prepares to focus on an inspiring sky-line scene.

● (right) Mrs. Erhart gets a snap of the outfit coming into camp.



● Mrs. McAdoo carries the Kodak Six-20 with f.6.3 lens. Mrs. Erhart uses the Kodak Retina—new high-speed miniature that "stops" any rodeo action. 36 pictures without reloading. Kodak Six-20 is priced at \$17.50. Kodak Retina, at \$57.50. At your Kodak dealer's. Eastman Kodak Company, Rochester, N. Y.





# SNOWFLAKES IN JULY

to be knit of

## BERNAT YARNS

### Style Number 908

We chose Bernat's "Snowflake" to knit this very new handknit. It's dated 1935 from its high roll neck to the cable trim. You'll get a kick out of that nice generous pleat, too.

Directions FREE upon request.



• Snowflake, a Bernat Yarn, with interesting flakes of Rayon now and then, is one of our best sellers. No wonder; because when you use Snowflake (or any Bernat Yarn for that matter) you knit quality into every stitch. The garment knit of Bernat Yarn will retain its lovely hue and wash like a charm. Too, Bernat Yarns have many a new and individual style twist. It's because of this high quality standard that dealers everywhere are recommending Bernat Yarns. You can prove it by seeing your nearest Bernat dealer. If you do not know his name, write us and we will tell you.



# BERNAT YARNS

Emile Bernat & Sons Company, 99 Bickford Street, Jamaica Plain, Mass.

## IN TOWN AND OUT

(CONTINUED FROM PAGE 44)

little tables from which they can see the translucent, glowing blue of the pool. Wherever you look, you see ridiculous headgear that has that unmistakable air of true chic. Turbans of dotted crêpe, worn slap on the back of your head—lots of twisted kerchiefs, also on the back of your head—tiny berets, worn on the very back of your head, too (where they will do the least good)—here and there, a beach hat as flat as a crêpe Suzette, enormous and shiny (the only thing *not* worn on the back of your head).

Dead-white bathing-suits are terribly smart—especially the hand-knit English ones from Fortnum and Mason. And there are clinging, glistening Lastex suits, cut high at the front and down to the waist in back—for those who have figures.

Here again, polka-dots shine in the sunlight—a red-and-white dotted foulard with a halter neck and short, pleated pants; embroidered, multi-coloured small dots on jersey; and, best of all this season, giant dots on linen or silk.

### ON THE BEACH

What you wear over your bathing-suit depends upon your own whim. You may be romantic, *gamine*, mysterious, or businesslike. You may wear long beach coats that reach your ankles, or capes that swirl and fly out behind you as you walk; flannel or linen skirts, full and short over bare legs, or grey flannel pants, with a shirt or sweater, and short-sleeved, hand-knit Tyrolian jackets, double-breasted and tightly fitting.

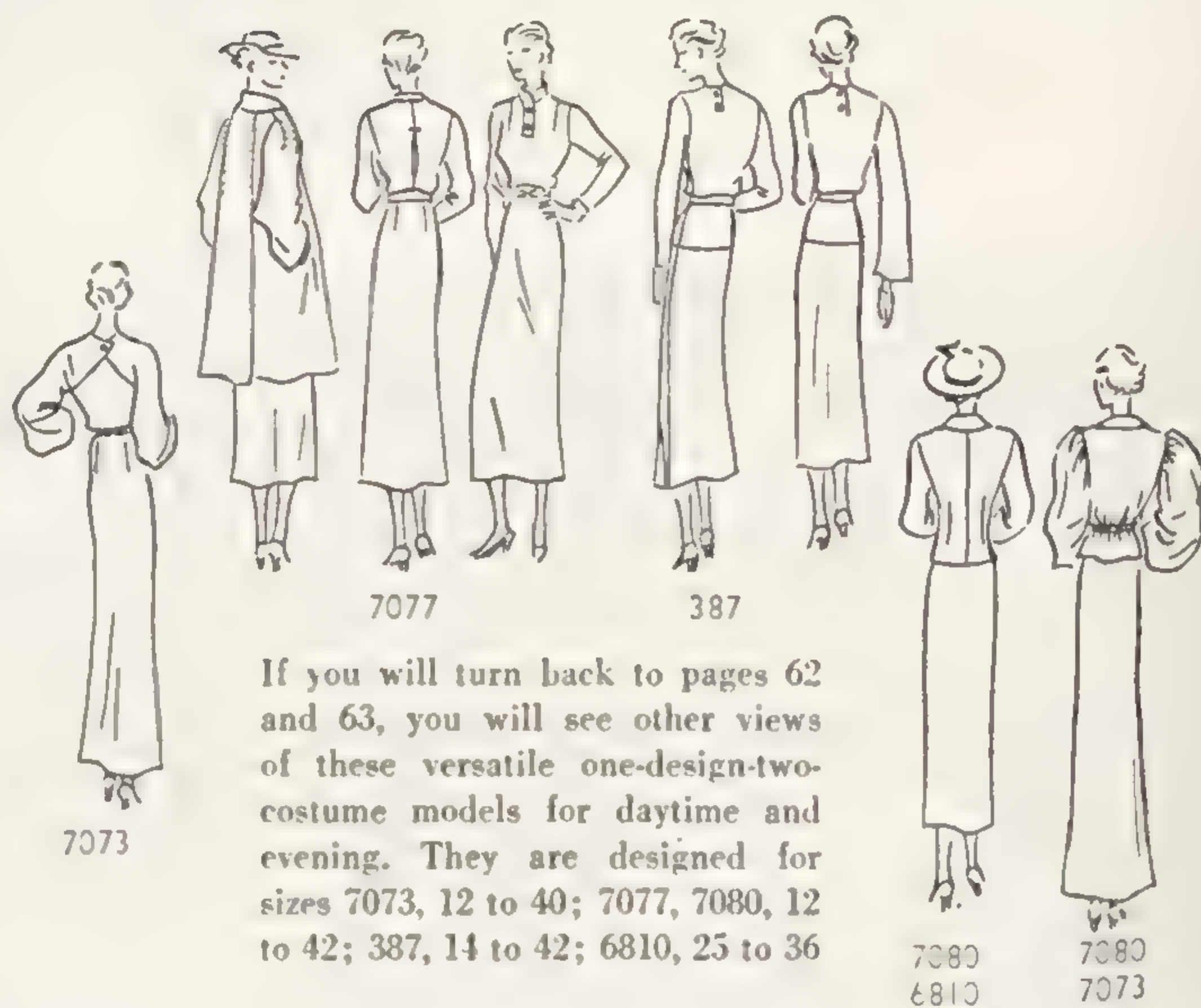
And, out on the golf course, there are short divided skirts, worn with white jersey shirts or thin dark blue jersey tops—and, on the nearest green, a dark blue jersey one-piece dress, with a divided skirt fastened in front like sailor pants, that is perfect for golf, but would be just as much at home on boat or beach. Coming towards the *cabañas* is a dull pink crêpe shirt-waist dress buttoned down the front, with navy-blue foulard shorts under its short, full skirt.

### BELMONT COLOURS

At Belmont, earlier in the season, you saw people lunching in clothes that were prophetic of summer days at smart resorts. There were the green lawns, and an occasional glimpse of horses, glossy in the sunlight; the Victorian solidity of a white club-house behind it all; and the shift of colours under the great trees giving that impression of tradition that is so reminiscent of England. Nowhere is the scene set more smartly. Everywhere, there were navy-blue and white printed dresses, with dark blue or white hats. Black crêpe flowered prints with huge, black, straight-brimmed cart-wheels. White piqué jackets over dark skirts or dresses—very fresh and chic. Small turbans of white flowers, a bumper crop of yellow straw hats and short yellow cotton gloves, worn with navy-blue or black. Some of the nicest hats were medium-sized white Panamas (Descat's) covered with blue net veiling.

This is the summer scene, new and fresh, a different panorama because of its new lines and colours.

## DESIGNS FOR DRESSMAKING



If you will turn back to pages 62 and 63, you will see other views of these versatile one-design-two-costume models for daytime and evening. They are designed for sizes 7073, 12 to 40; 7077, 7080, 12 to 42; 387, 14 to 42; 6810, 25 to 36

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 72.



*Refreshing as a morning breeze . . .*

Ice-cold Coca-Cola  
with your breakfast



A FAVORITE WAY  
TO START THE DAY  
DOWNTOWN



AT HOME



COCA-COLA CO., ATLANTA, GA.



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Vogue Patterns may be ordered by mail from any shop selling Vogue Patterns, or from Vogue Pattern Service, Greenwich, Connecticut, and in Canada, at 360 Adelaide Street, W., Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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## PRICES OF VOGUE PATTERNS

386 . . . . .	\$2.00	7074 . . . . .	\$ .50
387 . . . . .	2.00	7076 . . . . .	.50
6810 . . . . .	.30	7077 . . . . .	.65
6811 . . . . .	.30	7078 . . . . .	.50
7073 . . . . .	.65	7079 . . . . .	.65
7080 . . . . .	\$ .40		

## SHOP-HOUND TIPS

(CONTINUED FROM PAGE 64)

diplomatically that the forty-five women urged her to start a millinery salon and said that they would be her first forty-five customers. She did, and they were—and they are. Made-moiselle Nevarte's flair for colour combinations that are unusual without being extreme and her genius for lines and proportions may be accounted for by her early studies of painting and sculpture—or by that ineffable feeling for chic with which Heaven seems to endow the French. Her prices, for her own models and those she imports from Paris, range from about \$10 to \$35. During the dog-days, her Fifth Avenue salon will be closed, but you will find her and her charming creations in a cool summer environment—at Magnolia, Massachusetts.

• The other day, while snooping around Fortnum and Mason's (an occupation of which I'm inordinately fond), I came upon some linen slacks that made my mouth water. The linen is rough and loosely woven, and the tailoring is flawless—with English tradition in every line. These are made in navy-blue, natural colour, and white, and are priced around \$15.

• Even if you've never read the *Little Colonel* books—even if (incredible thought) Shirley Temple leaves you cold—you'll be interested in some of the *Little Colonel* clothes, which have been presented at Macy's. They are designed by Mrs. Thomas Allen Moore, who is responsible for the current revival of interest in the mythical, but always appealing Southern lassie. Mrs. Moore was an artist, who didn't know one end of a needle from the other. But, after searching in vain for some clothes that could be sold under the banner of the *Little Colonel*, she decided to design them herself—and their success, both with little girls and mothers of little girls, seems to prove that she has found her métier. The sun-suit made of *Little Colonel* chintz, with coat and hat to match, is one of these outfits that mothers rush to buy, if they are of the type who just love to see their small fry looking as though they had stepped out of a story-book (it costs approximately \$3). And the martial white rain-coat with a double cape has a red lining and brass buttons and a hat to match (priced below \$4).

• The Party Mart, at 510 Madison Avenue, has two new gadgets which are so inspired that they really ought to be classed under the heading of Progress. One is a leather key-folder—very inoffensive-looking, with several key-clips inside it. But concealed in the side is a little flash-light, which shines out, like a good deed in a naughty world, and completely ends the age-old nocturnal fumbling for the right key and the elusive lock. This triumph costs only about fifty cents. The second gadget also involves a flash-light—relatively small, when you consider the amount of light it will bring into a man's life. It's a safety-razor, with the flash-light set into the handle so as to shine directly up on the area being shaved. It costs about \$1 and could easily change a man's outlook on life—especially if he lives

in a picturesque, but badly lighted country house, or if he's travelling.

• Shop-Hound has perpetually pricked-up quivering ears, and eyes always searching the horizon for some one who knows how to make French hand-made underwear. The search has been triumphantly rewarded by the discovery of Madame Saardi, who is no farther away than the end of your telephone and can be reached at Shore Road 8-4729. Say the word, and she'll appear—with tape measure in readiness and lots of lovely models for you to choose from. Madame Saardi pins her faith, and her designs, to pure-dye silk, to which she adds exquisite hand-stitching, embroidery, lace, and bindings where they will be most effective. In about two weeks, she will reappear with the finished underthings, which will explain to you my enthusiasm better than anything else. Nor does the bill throw your bank-book into a decline, even if it's subject to fainting spells. For instance, a pair of tailored panties costs only about \$3, and lacy ones are around \$6.50. Madame Saardi's night-gowns are something to dream about, as well as in, and the prices range from approximately \$7.50 for a tailored one, up to about \$25—for which you get a positively immoral amount of lace and beautiful work. Petticoats—for which, surprisingly, Madame Saardi is deluged with orders—start at about \$4.50.

• Saks-Fifth Avenue has a sand toy that made me regret my vanished puppyhood more than anything I've seen for ages. It's a whole little village, with houses, churches, barnyards, and trees, all capable of withstanding any amount of hard usage and salt water. In the same box are sifters and other tools for landscaping the sand around the village, and the whole thing costs about \$4.50. Then there is a nice cylindrical canvas bag, painted with penguins and lined with oilcloth, that has a really man-sized bucket, shovel, and other paraphernalia. Perfect for the child who likes to do pretty important things in the way of sand-work, and priced around \$3.25. A practical raffia bag, full of painted moulds and other indispensable sand equipment, costs about \$2.75.

• If you have discovered the joys of the Landsman Method, Inc., and find, upon moving to the country, that you miss it—and aren't sure that any one else will understand the frailties of your wardrobe—don't despair. You can send your clothes from wherever you are to the famous dry-cleaning establishment in the Waldorf-Astoria. The Landsman Method has long-distance service down to a point; the work is done and returned in record time; and there is no additional charge for it.

• Shop-hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue



**No-Noed by a Nifty Number?**

*... light an Old Gold*



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**Old Gold**  
CIGARETTES



THE TREASURE OF THEM ALL

When her answer  
to your matrimonial query pins your ears back and  
jolts your pride . . . don't fold up like an accordion.  
Unbend the knee; bow politely and light a sunny-smooth  
Old Gold. Its honeyed fragrance will soothe the pain, raise  
the spirits and make the whole world okey-dokey again.

ONLY FINE OLD TOBACCO can give that natural aroma and fragrance of Old Gold cigarettes.

AT TRYING TIMES. . . . TRY A *Smooth* OLD GOLD



IT'S A BLESSED EVENT ~~~~~ WHEN YOU  
DISCOVER THE REAL ECONOMY OF PURE  
UNSWEETENED DOLE HAWAIIAN PINEAPPLE JUICE



## AN INCOME OF YOUR OWN



Even if you do have a house to run and can't keep regular office hours—you can still turn extra time into extra income. Vogue will show you how to start a business of your own. A business that will absorb your interest but won't take all your time—one that doesn't require experience but does bring in a very pretty profit. If you think this sounds interesting, for more information write

VOGUE'S BUSINESS BUREAU  
GREENWICH, CONNECTICUT

## CAPITAL LIFE

(CONTINUED FROM PAGE 57)

For twelve long, tough years, she kept the flabby shreds of the Democratic flag waving among the cohorts of Republicans; the group of women, Mrs. Henry Spencer, Mrs. John Wilkins, and Mrs. Joseph Leiter, who sponsor the "Dancing Class," and Mrs. Chauncey Depew, wife of the late and great lawyer, statesman, and speaker. Occasionally, one of these houses is shut for a while. This year, for the first time in years, the Leiter House opened its golden-oak shutters for the winter. This year, too, Mrs. Harriman is away.

Then there are certain gentlemen, who, through various forces of life, find themselves free to entertain and be entertained. At the embassies presided over by Signor Augusto Rosso and Mr. Charles A. Davila and at the homes of Senator Millard Tydings, Henri de Sibour, Mr. Penn Turner, and Mr. George Marshall, hospitality is not ponderous.

### ENTERTAINING

Eliminating the big official functions, which are invariably dull, entertaining, at present, is not done, for the most part, in a spacious manner. There are certain notable exceptions—the Thomas J. Coolidges (he is the Under Secretary of the Treasury) who are decorative, intelligent, and hospitable; "Chip" Roberts, Assistant Secretary of the Treasury, with a warm Southern heart and hands that are always open; Louise and Charlie Grimes (he was PWA, then NRA) who have a gracious house; the John D. Kennedys who collect gaiety around them. There is a curious sense of unrest among the literally hundreds of young intellectuals who have been gathered from all over the country to help the President put across his social and economic experiments. There are social workers, radicals, lawyers, gamblers, and bright young graduates from college. Some are brilliant, many will never be prophets in their own country. With a few exceptions, these men lead an existence apart from the social one. During the first two years of the Administration, they worked like galley-slaves. Now that affairs are beginning to jell, their lives are becoming more normal. Many are staying on, wondering. But a feeling that Washington is a laboratory where the guinea-pigs are brought for examination and possible vivisection is reflected in their social life. It is interesting, but it has little elegance and no sense of leisure.

The longer one lives in Washington, the deeper one digs into its myriad layers of people tied together, as one was remarked, from the President to the bootblack, by a common pride in living in the capital. In every way, this city is the antithesis of New York. Life is either personal and cozy

or bedecked with gilt braid and crinkled kid gloves. It lacks the hard chic, the detached gaiety of Manhattan.

Running through the shifting population of politicians and elegants is the steady current of those whose professions keep them here permanently. Foremost are the newspaper men and women. From owners, editors, publishers, to congressional reporters, all bound by the insoluble captivity of the press, this group contains most of the pungency in a city which has its full quota of name-slingers.

The average politician, representing, as he is supposed to do, a cross-section of the country's population, is usually a voluble man. But the arrowhead of his humour is rarely turned towards himself. The foreign and domestic diplomats have impeccable manners, are often good at sports, and have interesting minds, but the twist of their humour differs from our slap-'em-down-and-pick-'em-up gaiety.

Consequently, for the type of relaxation that comes with the wisecrack, general debunking, and belly laughs, those of the newspaper world supply the need. Because it is not a world market, except for oratory and lobbying, the representatives of the fine arts are, in Washington, for the most part, transient.

All these and many more ripples form the pool that circulates around the President of the United States. The charm of the city is its essential friendliness and its moments of breathtaking beauty. There are certain vistas, certain views, certain smells that become an integral part of any one who has been conscious of them.

### WASHINGTON VISTAS

Some hot June night, when the air is motionless under the linden-trees, sit on the steps of the Lincoln Memorial. In front of you stretches black water, with the white shaft of the Washington Monument rising through the plumes. Behind you, looking through stone pillars, is the mighty figure of Abraham.

If you don't mind getting up early, drive across the marble Alexandria Bridge, up the Mount Vernon Highway for a mile or so, and then turn back towards Washington. Do this on a spring morning, when the willows are just touched with green, and you will see the soft panorama of Washington unfold across the misty Potomac River.

Then, there are hot days when the pigeons throng the air, when the sun makes the tar smell, and the grass in front of the Capitol is spicy with heat, and autumn days when low clouds scud across the sky, when the wind bends down the double rows of elms that line the streets, and all the yellow leaves are plastered on wet, black pavements.





# SHE SUNS IN *Beauty*

*If you were cast ashore on a sun-drenched beach, what five beauty aids would you want most? • Exactly the five that Marie Earle has compacted into this clever Beach Kit that looks like a camera—and holds a bathroom shelf! • The Camera Beach Kit is easy and fun to carry. It's washable. It's handsome. The top opens out to be a really huge mirror. And instantly available, without fussing or delving, are a full-size Lipstick, Powder, Cream, Freshener Lotion, Sunburn Lotion! • Don't let the title, "Beach Kit" mislead you. You'll want this Marie Earle inspiration everywhere . . . motoring, week-ending, on all jaunts away from the dressing table. Price \$7.50.*



**CAMERA BEACH KIT**—All the beauty aids you need for civilized sunning, neatly fitted in a smart buff leather-like "camera" case, green lined. There is a jar of Marie Earle's famous Essential Cream, the delightful, penetrating cream that both cleanses and nourishes. A bottle of soothing Freshener Lotion. A smooth-spreading Lipstick and box of Perfection Powder, both in shades to flatter your summer complexion. And a jar of Marie Earle's highly effective new Sunburn Lotion. Price \$7.50.

**NEW! MARIE EARLE SUNBURN LOTION**—A new lotion, creamy, greaseless and tinted Rachel so that it is completely invisible. It filters out the ultra-violet rays—allows only the good in sunshine to reach the skin—promotes a lovely tan. \$1.50.



*Marie Earle*





## Here you can purchase Vogue's "Finds of the Fortnight"

(Pages 48 and 49)

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### IF NO SHOP

in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.

## BONING UP ON CORSETS

(CONTINUED FROM PAGE 51)

It is easy to see why you need a corset for evening, as well as one for every day—it is almost entirely a question of appearance. And the freedom that a sports girdle gives is explanation enough for its place in your wardrobe. But you may ask at first—why you should have two identical every-day corsets? The answer to that question is that corsets, like shoes, are made of live fibres; and live fibres live longer if they are allowed to have a rest. If you wear the same girdle day after day, you may think you are being economical. Actually, you are cutting the life of your girdle in half.

### TENDER CARE

And this brings us, quite naturally, to a very important point in the care and wearing of corsets—and that is the washing.

A most amazing number of otherwise intelligent women believe that washing a corset is not only extremely difficult, but practically fatal to the corset. The facts of the case are that washing a corset is not in the least difficult and will lengthen its life enormously; while lack of washing will ruin it—or, at least, not keeping it clean will ruin it, for we hasten to add that some corsets react better to cleaning than to washing. The shop you buy from will tell you about that. In any case, it is perspiration and dirt that destroy the fibres of a corset, not soap and water. When you wash your girdle, which you should do frequently, use warm water and soap flakes. If it is very soiled, scrubbing it gently with a hand-brush will help. Be sure it is rinsed thoroughly, and then lay it flat upon a towel, as though it were a sweater. It will shrink back into its proper shape, and, when you put it on again, it will have the resiliency of a brand-new garment.

Another tremendous help in the life of your corset is the way in which you put it on. To be adjusted properly, a corset must be fitted properly to begin with; but given that condition, it is a simple matter to put it on correctly, just as it was put on you by your fitter when you first bought it. The adjustment of the garters is another important detail and one which can make a surprising amount of difference in your appearance.

### FASHIONS IN CORSETING

We have said that fashions in corsets change, to suit changing styles. That is sensible and inevitable. But, more than that, improvements in corsets are being made constantly, im-

provements that incorporate both fashion and figure-control.

There is, for example, that boon to the corset trade, Lastex, a product of great elasticity, which is used as the core of silk, cotton, or wool thread. This Lastex thread, in combination with the thread of any other textile, imparts its own elasticity and still takes on many of the characteristics of the thread or yarn with which it is used.

It may interest you to know that the Lastex Company grants a licence for the use of its product and, in this way, exercises a curb on the use of Lastex in inferior merchandise. The better manufacturer has his Lastex woven into the finest materials available. The maker of inexpensive garments uses what materials he can afford—but never a cheaper material than the Lastex Company allows.

Lastex "two-way stretch" has succeeded in giving, simultaneously, restraint and freedom. The lateral stretch restrains and flattens, while the vertical stretch prevents the corset from riding, and at the same time allows freedom of movement.

In the last three months, the Lastex Company has developed its product astonishingly. They now make what they call Power Lastex. The fabric is no heavier, but the restraint is greater. Lastex uses, in this connection, two descriptive terms to apply to two different types of garment: the refining girdle of Lastex for the girl who needs very little corseting, and the confining girdle of Power Lastex for the woman who needs more.

Another recent development—but this time it is fashion, rather than manufacture that is affected—is the increasing use of Talon fasteners, to give a smooth closing, and, recently, front fastenings.

### COLOUR IN CORSETS

Colour in corsets is one of the most inviting new developments and one that is nearly irresistible. Light girdles and panties of satin Lastex in delectable pale blues, green, yellow, and pink (as well as peach) are as inviting to the eye and as much fun to wear as the most heavenly piece of underwear. And it is worth noting that white is becoming increasingly important in the corset field.

The longer waist-line, the nipped-in waist, the uplifted and rounded brassière with a separation between the breasts, are all new corset features. This latter—that is, the separated brassière—is important to health, as well as to fashion.

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects within the scope of this magazine.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer of interest to its readers.



IF HIS PULSE DOESN'T BEAT FASTER

*who's to blame?*

Can any girl excuse her lack of "THE SKIN YOU LOVE TO TOUCH"...when Woodbury's now is but 10c?



*Nothing so surely brings romance to flower as a radiantly lovely complexion*

**H**ER complexion is not the only important part of a woman's charm...but men seldom look twice at a girl whose beauty is marred by *unnecessary* blemishes like blackheads, coarse pores, sallow color, dry skin or oily skin.

#### Blemishes Banished in 30 Days

Proof that these common skin faults are unnecessary, and that they may be corrected and avoided by a simple treatment which every woman can afford, was established by international skin specialists in the now famous "Half-face Tests." Woodbury's corrected 79% of skin faults among 968 women, within 30 days.

Today, this complete beauty treatment in convenient cake form is only 10¢. But that is not the only economy you get in Woodbury's. *It lasts longer.* Test it against the soap you have been

using, and see. It is not unusual for Woodbury's to outlast ordinary soaps by two to one.

And remember, please, that washing the surface is only a small part of what Woodbury's does. Any good soap will do that, but Woodbury's contains scientific ingredients—perfected nearly 50 years ago by a famous skin specialist—which gently penetrate the pores, clear them of all

impurities, and stimulate their action so that the skin glows with healthy vitality and blooms with new, natural beauty.

Directions for the special care and treatment of your type of skin, written by skin specialists, are wrapped with each cake of Woodbury's Facial Soap. Follow these simple directions carefully and, in 30 days or less, "The Skin You Love to Touch" will be yours.



PRINCESS

GIROLAMO ROSPIGLIOSI  
née Marian Snowden of Indianapolis, society leader of Rome, Newport, New York, took the Half-face Test.

She said:—"I entered the Half-face Test as a lark. But, wonder of wonders, my complexion actually began to improve with Woodbury's Facial Soap. The texture of my skin became finer and smoother. Within 30 days my complexion was radiantly blooming."

#### Send for Woodbury's "Loveliness Kit"

John H. Woodbury, Inc., 1055 Alfred Street, Cincinnati, Ohio  
(In Canada) John H. Woodbury, Ltd., Perth, Ontario

Enclosed find 10c. Send me Woodbury's "Loveliness Kit" containing a guest-size cake of Woodbury's Facial Soap, generous tubes of Woodbury's Germ-free Cold and Facial Creams, and 6 packets of Woodbury's Facial Powder—one of each of the 6 fashionable shades.

Name \_\_\_\_\_

Address \_\_\_\_\_

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THE SAME QUALITY AND SIZE  
THAT USED TO COST 25 CENTS

**10<sup>c</sup>**

Avoid imitations. Look for head and signature, John H. Woodbury, Inc., on all Woodbury products.



## PASSAGE TO VALPO

(CONTINUED FROM PAGE 25)



## ANOTHER MIDSUMMER IDYLL VACATIONING WITH KWIK SLIDE FASTENER

An awfully good way of avoiding small irritations is to make sure that all your slide fasteners are KWIK fasteners. Installed on purses and luggage as well as on lingerie, foundation garments, and sports clothes, they make that last degree of difference between an idyllic summer holiday and a nondescript vacation.

The KWIK is always smooth running; its elements are polished and plated before they are assembled on specially designed tape. No sharp corners or rough edges rasp or snag sheer fabric or delicate hands. KWIK fasteners are launderable—they will not rust or tarnish.

MANUFACTURED SINCE 1927

# KWIK

SLIDE FASTENER

United States Rubber Products, Inc.  
Shoe Hardware Division

WATERBURY CONNECTICUT



United States Rubber Company

Kelley's Ritz, very much so. Mary Lee Kelley is *the* character of the whole Canal Zone, and her night-club and her girls are the criterion upon which Canal joints are judged. Miss Kelley, her orchestra, her clientele, and her young ladies are beyond reproach in the world of entertainment. But it is much, much more than anything in Colon. For her young ladies, who live in, Miss Kelley has personally composed a printed list of regulations that would put the house-rules of an exclusive boarding-school to shame. To quote only one of the eighteen taboos, "At No Time Will Gentlemen Friends Be Allowed in Girls' Quarters."

Panama is extremely amusing, and very hard to leave. It would be a nice place to stay except that, as all readers of Mr. Maugham's tales may guess, the most *soignée* lady would undoubtedly end up after two years wearing a pair of dirty white duck trousers and a three-day beard and drinking a perpetual gin-and-tonic, from the sheer tropic dolce far niente of it all.

Barring this fate, you set sail upon the broad and unbelievably smooth Pacific, where the merest ripple is something to call all the passengers to look at. It's still hot, and bright blue, and luscious, with the ship's officers in their white uniforms. After a day or two of it, you get to Buenaventura.

## THIS SIDE OF THE EQUATOR

Buenaventura, in Colombia, is quite something. It is perilously near the Equator, and all the native shacks, of which there are hundreds and almost nothing else, are neatly roofed with nice corrugated tin. The temperature rests placidly at about one hundred degrees and seldom stirs at all. A large, elaborate hotel confronts the boat landing and, when you visit its bar, gives interesting symptoms of caving in under your step; all very tropic. A small army of self-appointed guides attaches itself to you as you start up the single street through the city—an army extremely black and not awfully helpful, since its language is certainly not English and probably not anything else either. But the city is wonderful: an enormous pitch-black population carrying guavas, melons, and progeny on its heads; strange, rather frightening tom-tom music coming from forbidding tin huts; horses wandering disconsolately about loose, in every one's way; innumerable bypaths through swampy hollows, which correspond to thoroughfares in our more disillusioned metropolises; many young, sable youths and maidens who, bored with the monotony of an errand, break off walking to execute a dance in the middle of the street; aged native ladies making monkey-faces at you from their chamber windows; to say nothing of your fellow voyagers, the British, stalking about the filthy spot fully dressed in Bond Street worsteds and grey felt hats and field-glasses, making absolutely no concession to their proximity to the dreary old Equator.

But somehow, when you sail, the lush, sultry look of the low-lying place, the cries of the wharf-rats through the brief tropic twilight, the night falling

so rapidly over the queer, equatorial, marshy shore, the incongruous bulk of that forgotten, preposterous hostelry—it's rather wonderful, and you can't forget it.

Guayaquil comes next, Guayaquil in Ecuador—but not till you've passed over the invisible line and, if it's your first trip below, been duly painted the colours of the rainbow, insulted, and ducked in the pool by the cohorts of King Neptune, in that strange ceremony of initiation on crossing the Equator whose origins are lost in the history of the British Navy.

## PANAMA PURCHASE

Guayaquil is also hot, equatorial, and low-lying. But it lies far up the Guayas River, along which you steam slowly for hours, watching the weird, low, almost African country, the queer stilted-up huts, the perilous little water craft; and it is immeasurably bigger, grander, more Spanish, more impressive. Drive through its wide, strange streets and see the houses made of stalks lashed together; its vain, yet appealing pink palaces and edifices; its weird cemetery—a vast hill and valley of the dead; the valley full of the marble palaces of the rich, each as big as a house, the hill bitterly planted with the million bare white crosses of the poor. Buy your Panama hats here, for this, not Panama, is the home of the things. (N.B. The more rings you can count in the crown of one, on holding it up to the light, the better hat it is.) Then go back to the boat and sit in the open-air bar and drink the coolest thing you know; for Guayaquil is the hottest place yet, and the most humid.

Lima in Peru, the City of the Kings, comes next for you, and even from the seaport, Callao, you can look up across the country and see the towers of that sinister, ancient city, pale in the Peruvian mists. Driving from port to capital (after getting through the stiffest customs, surely, on earth: they look at everything) you pass your first Inca ruins, and an interesting sight they are, too, rather like Junior's building-blocks, but not so new. The really grand ones are, of course, at Cuzco.

If you have time to stay at all in Lima, go to the Hotel Bolivar. (By this time, you will have been getting used to the fact that four out of every five things in South America are named after Simon Bolivar.) This hotel is pleasant and has a certain *wham* quite amazing in such a lazy place, where even the handsomest and gayest young men are gay in a very languid way. Besides, its lobby is *the* place to drink cocktails in Lima, and along with the Cabaña, the Maury, and Henri's, it serves good food. Incidentally, accustom yourself at once to the really sensible eating-schedule of South American countries: *desayuno*—coffee and rolls—, on getting up; lunch at one-ish; cocktails at five; the movies at six; and dinner not possibly earlier than nine-thirty. That is the fashionable schedule. The movies are adored all over South America—American movies, with English sound, and Spanish subtitles written right across the face of the (Continued on page 78)

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as Women  
Have Always  
Hoped  
It Would be  
Solved*



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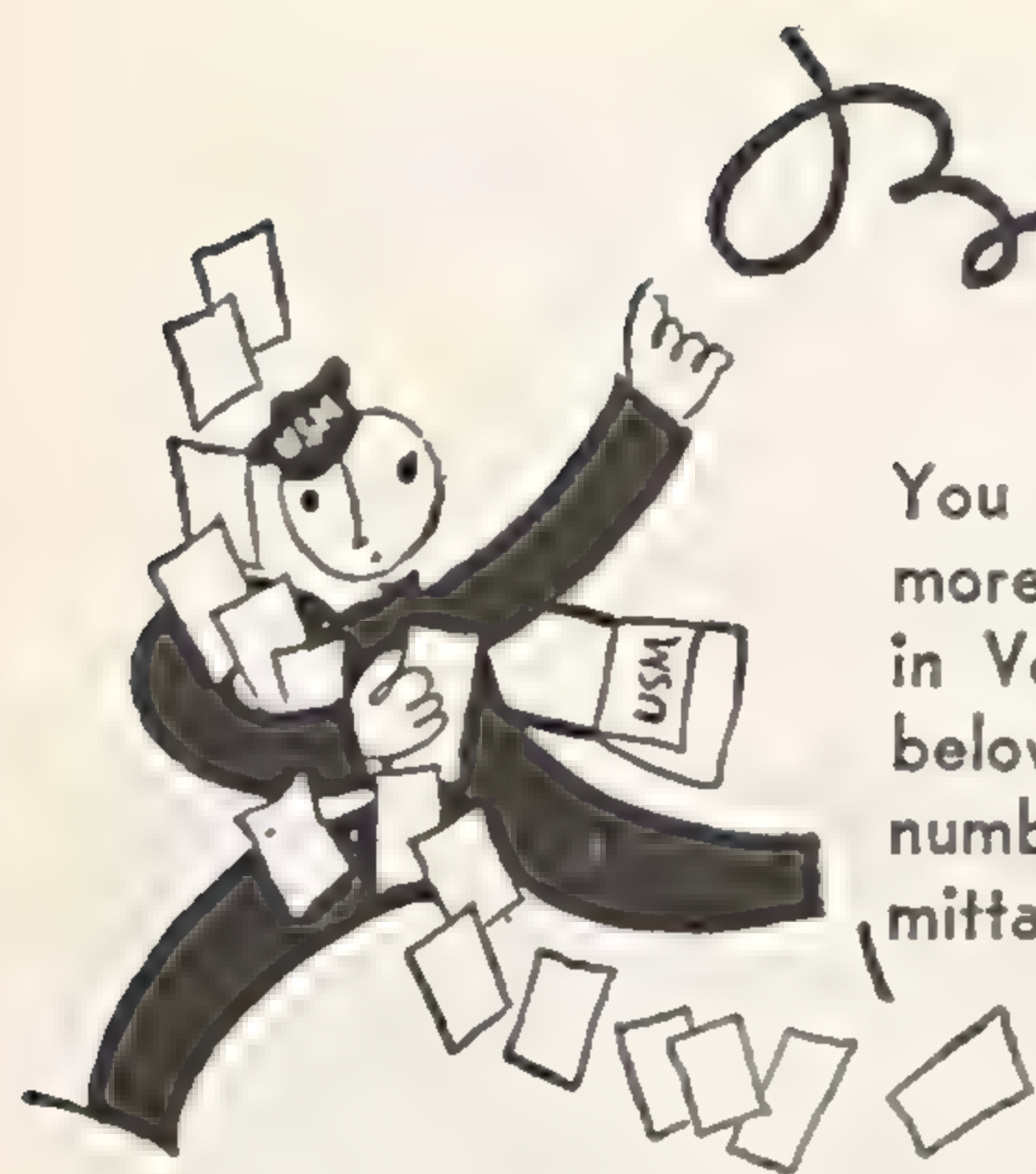
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## PASSAGE TO VALPO

(CONTINUED FROM PAGE 76)

picture, which you soon learn to ignore. And the smart show at the movies is the *vermouth*, generally at six-thirty, rather than the *noche*, at quarter past ten.

Infinitely the most popular tune today in Peru is—"Who's Afraid of the Big Bad Wolf?"! It is played, with great introductory fanfare and special saxophone solos and such trimming, over and over and over again at the two Liman dancing places, the Cabaña and the Country Club. Upon hearing its first notes, Liman society rises to a man and, rushing to the floor, dances rapturously till it is over. No newer tune can rival its sway. The people are mad about it.

### GLITTERING OUTPOST

In Lima, it is worth poking about for Spanish antiques, for really beautiful things can often be picked up for comparatively few *soles*. Of trippers' "sights," that most worth seeing is the palace and garden of La Perichole, the Viceroy's mistress made famous in *The Bridge of San Luis Rey*. (Incidentally, all Peruvians refute Mr. Wilder's book indignantly: there never was any such bridge in any such place, they say.) But that villa and garden, they are real enough: real, and crumbling, and touching, and beautiful enough to enchant anybody. The delicate chambers of the villa and the tottering summer-houses, the ancient well, the profusion of untended roses, bougainvillea, jasmin, of the exquisite neglected garden, have in them all the glamour of viceregal Peru—extravagance, and profligacy, pleasure, suffering, pretence, and cultivation, carried on in a glittering outpost an ocean and a continent away from Spain.

If you can, hire a car and drive two hours to lunch at Chosica, in the foothills of the Andes, where an inn, or *quinta*, run by an American, Mrs. Morris, offers some of the best food and perhaps the very best air to be found anywhere near low-lying Lima. Driving, you can see what Peru, that part of it, really is like: flat fields, under peasant cultivation; tall, terrible, absolutely bare, yellow sand mountains—Peruvian mountains, like no others; and then pretty, friendly little Chosica with its charming town building and inn—but behind, more of those accusing, appalling mountains. They stretch back and back, they get higher and bleaker and yellower and more arid; people die in them, for want of breath, bleeding at the nose and ears; and then the mountains begin to descend, slowly, and the jungle comes up to meet them, reaches up to them with poisonous orchid fingers, green and terrible and lush and steaming, full of disease and snakes and head-hunters. . . . Peru is a very interesting country. It has many buildings of note and natural beauties. The mummy of Pizarro may be inspected by the traveller, in the Cathedral of Lima, on the Plaza de Armas. . . . So much for the guide-books.

Peru is so incredible, so infused with both horrible beauty and beautiful horror, that one is very definitely both mad and loath to leave it. No one who has ever been there ever

wonders any more why there have been so very, very many revolutions in Peru—in Lima. Living in Peru, one must feel a kind of insanity growing in one's blood; revolution must be very salubrious at such moments.

A series of the strangest little sea-ports along the Peruvian and Chilean coast then: such bitter little ports—a warehouse and three managers' shacks and a fleet of native huts and some boats—that's all, and close behind these, getting closer, you feel, those queer South American mountains, yellow, spotted, and inscrutable. Then, there are the Peruvian guano islands, of course. Guano is a very interesting product. It is scraped off the rock-islands where it is deposited by the birds, by the Peruvian Government, at more profit to the government than pleasure to those who do the scraping. . . . Three miles off at sea, you can *smell* the guano islands. . . . Guano is used for fertilizer.

Then Valparaiso—Valpalaiso, the Chinese bar-steward calls it, as you manoeuvre into harbour and he forces upon you matches of Chilean make; for both in Peru and Chile does the soul of Ivar Kreuger go marching on. You are aware that it is comparatively cool; and this is because this most charming part of Chile is, in reverse of seasons, of course, almost a counterpart of the climate of New England—not so cold in the winter, but in summer, fresh, salt, blue-and-gold, a delightful surprise. Rather than a stay in Valpo (that's what the British call it, like B.A. for Buenos Aires), go to neighbouring Viña del Mar and put up at the new and wondrous Hotel O'Higgins, pronounced O'Heegins.

Now, in a certain guide-book of British origin, Viña del Mar is announced to be "the Brighton of Chile." That Brighton should be so honoured by comparison to lovely Viña! Viña combines the climate of Rhode Island with the hotel service of New York, with the casino of Monte Carlo—plus, and with a civic beauty, a beauty of its smart women, a rosiness, a gaiety, a way of living well, that is purely Chilean. Nothing Chilean is "like" anything else, really. There are many things and places and people outside Chile that might feel blessed themselves to be called "like" Chilean.

### CHILEAN NIGHT-LIFE

The Casino! Roulette and a Chilean version of *chemin de fer* in the big rooms; the croupiers calling "*no va mas*" with their own peculiar nasal inflection; the cabaret, with not one, but three, superb orchestras playing for the incredibly beautiful and elegant Chileans to dance. Chilean women are not under the Spanish repression that their Peruvian sisters are. Chilean ladies of good family go dancing in the evening, dine out, go for cocktails to the O'Higgins, in Viña; to the Crillon, in Santiago. They are, very definitely, the most beautiful Latin type to be found in this hemisphere. They dress exquisitely; talk gaily and in a witty, modern vein; are polyglots, well-educated, imaginative; and go to Paris frequently. Chilean food deserves a word among these (Continued on page 80)

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# An Intimate Subject.... but thousands of women asked me to explain why Kotex

**CAN'T CHAFE—CAN'T FAIL—CAN'T SHOW**



## "CAN'T CHAFE"

*Means much on active days*

To be happy and natural one must be comfortable. The new Kotex gives lasting comfort and freedom. You see, the sides of Kotex are cushioned in a special, soft, downy cotton—all chafing, all irritation is prevented. But mind you, sides only are cushioned—the center surface is left free to absorb.



## "CAN'T FAIL"

*Is important, too*

Security means much to every woman at all times... and Kotex assures it! It has a special center layer whose channels guide moisture evenly the whole length of the pad. This special center gives "body" but not bulk—makes Kotex adjust itself to every natural movement. No twisting. The filler of Kotex is actually 5 times more absorbent than cotton.



## "CAN'T SHOW"

*Gives evening peace-of-mind*

The sheerest dress, the closest-fitting gown reveals no tell-tale lines. What an aid to self confidence and poise. The ends of Kotex are not only rounded but flattened and tapered besides. Absolute invisibility—no tiny wrinkles whatsoever.



IT'S only natural that women should be vitally concerned about this intimate subject. And I've discovered this: once women understand the 3 exclusive advantages that only Kotex offers, most of them will not be satisfied with any other sanitary napkin!

By reading the facts presented here, you can learn what I believe every woman has a right to know. You need never have times when you're ill at ease. For now there is a simple way to carefree, perfect poise on the days it's hardest to attain. Here's a modern sanitary napkin—Kotex—that has removed all annoyance from women's most perplexing problem.

Kotex brings women 3 gratifying comforts that you can understand by simply looking at the construction of the pad itself.

With all of these extra Kotex advantages costing so little, there's no economy in accepting ordinary kinds.

For greater protection on some days depend on Super Kotex. For emergency, look for Kotex in ladies' rooms in West Cabinets.



*Mary Pauline Callender*

*Author of "Marjorie May's 12th Birthday"*

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## IRELAND

(CONTINUED FROM PAGE 68)

them employment and keep them from starving. And the flowers here and at Lismore are better than in England—more like the famous ones on the west coast of Scotland.

To find the real country life for which England has always been known, nowadays one must go to Ireland. The vintage is still to be had there, where country life means nine straight long months in the country and three in London Town or in Europe—not, as now in England,

where three days are passed in the country and four in town. These people who live far-away in Ireland—especially the two American women I have mentioned—are really leading the perfect life. And they're having lots of fun, too. According to the tales of the races at Punches Town, the regatta at Dublin, the horse-show, and the cottages on the South West coast where they have a regular South-of-France-in-Summer life, they are greatly to be envied!

"HIM"

## AND SO I WENT TOURIST

(CONTINUED FROM PAGE 11)

too, who insisted on dancing unaided with a glass of champagne on his head. And there was I, completely out of step, my eyes constantly shocked by the largest diamond I had ever seen, the longest necklace of emeralds, the biggest ruby in the world. What I needed was blinders, in order to concentrate on the latest rumba (which, by the way, is swell).

It seemed to me that half of the people I met had some special function. Some, of course, travelled for pleasure, others to report the fashions;

this one covered the jewels, that one the food, another the life after twelve-thirty. Others reported foreign celebrities, American millionaires. I am sure that there was a special reporter whose sole assignment was to count the elevators.

I have just one fault to find with the *Normandie*—it doesn't feel like a boat. There is no rocking, no swinging; it is impossible to get seasick. The only thing the *Normandie* lacks is a lake or a river where passengers who like the sea could sail their own boats.

C. P.

## PASSAGE TO VALPO

(CONTINUED FROM PAGE 78)

praises. The majority of the food to be found in South America is indifferent to middling—not bad if you are careful where you go, but certainly not heroic. Except in Chile. There is a Chilean cuisine quite itself, a way of cooking things *à la Chilena*, which is overwhelmingly good the first time you taste it, and forever unforgettable. You have a nostalgia for Chilean food as you have a nostalgia for French food. Enough. Any one who once tastes it will know, any one who has once eaten, not so much, even at the O'Higgins or the Viña Casino, but in Santiago, four hours back into Chile from the sea, where the restaurants La Bahia and Chez Henri offer dishes that are—Chilean, there is no other word. *Pastel de choclo*, first and best, perhaps; *camarones con mayonesa*; *langosta*, great, delicate Chilean *langosta*; *palta reina*, or as far as that goes, *palta* anything, if it is Chilean *palta*, the small, thin-skinned, melting alligator-pear of Chile; more and more and more good things that are Chilean and only Chilean, and are part of any true gourmet's education.

The wines are also superior. The best, of three grades in each wine, is the Gran Vino. Try Underraga, Santa Rita; try white Baquedano at the Bahia in Santiago, where there is still a stock of this no-longer-made

wine. The vineyards of Chile are more successful than any save the French, more unvarying as to vintage even than they; and the best wines in Chile cost the equivalent of about thirty-two cents a bottle.

But that leads to a consideration of Chilean prices, and lest the world flock there, as to a Paradise, thus raising those prices, one would prefer never to breathe a word as to what things really cost in Chile. But—one of the soft-fingered, neat Chilean lady's maids costs her mistress about four dollars a month in salary; the best dinner that the Bahia's head waiter can muster for two costs, perhaps, three dollars and a half, with tip; the four-hour trip from Valparaiso to Santiago, in a Pullman car that would put anything this country shows to shame, costs about two dollars; a taxi, for quite a distance, costs around twelve cents;—well, perhaps that is enough. Let us say, if you go to Santiago, stay at the Crillon, or at the super-pension in the Portal Fernandez Concha of the Plaza de Armas; eat at the Bahia, the Crillon, Chez Henri, at the Union Club; cocktail at the Crillon or the Savoy; have a good time—that's gratuitous.

And then, of course, back to the boat; and what-ho! for the dockyards of Brooklyn.

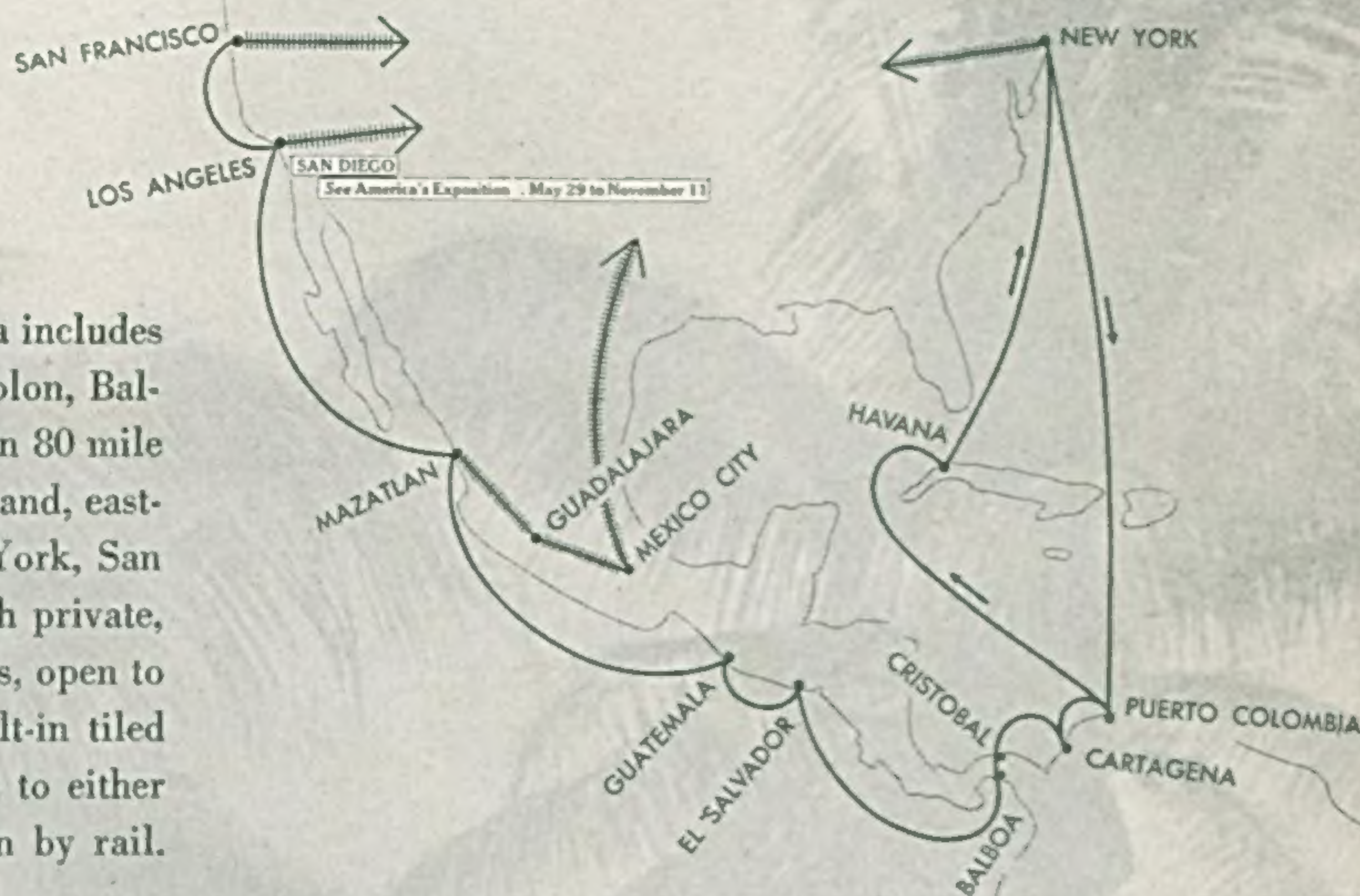




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A new GRACE "Santa"  
entering the harbor at Cristobal



# Matching Lips and Finger Tips

THE NEW SENSATION



**Important—Read!**  
Unlike many other oily polish removers that seek to imitate it, Cutex Oily Polish Remover leaves no film to dim the lustre of your nail polish and shorten its life. Only 35 cents a bottle. Try it!

## Cutex offers you a complete range of matching Lipsticks and Nail Polishes

EVERYBODY'S talking about the exciting new Cutex vogue of matching lips and finger tips!... Every smart woman is wearing them this summer—on cruise or ashore!

And no wonder, when this color harmony of lips and nails is so absolutely *right*... when it's so becoming to every woman, and so suited to her every costume... And, best of all, when Cutex has made it so very easy to achieve.

No effort or guesswork—you simply choose your favorite Cutex Polish shades from a lovely color range running through Natural, Rose, Mauve, Coral, Cardinal and Ruby. Then ask for

the corresponding Cutex Lipstick.

It will match or tone in perfectly with your polish. No more discords of purplish reds and orange reds—lips and nails “belong.”

And the Cutex Lipstick is a perfect find just in itself. It's delightfully smooth and creamy—yet never greasy. It goes on beautifully and *stays* on without drying your lips in the least.

And it's only 50¢! Which makes it simple, you see, for you to have the whole set.

**DON'T WAIT!**... Get at least one shade of Cutex matching Lipstick and Nail Polish today!

You'll find Cutex Liquid Polish, in both Crème and Clear form, at your favorite store. The price is just 35¢ a bottle; and the new Cutex Lipstick, in shades to match, is only 50¢ a stick.

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Your favorite shade of Cutex Liquid Polish and sample of matching Cutex Lipstick, together with 3 other manicure essentials, for 14¢...



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